

# DRAMATICS

An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

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JANUARY, 1958

50c Per Copy



Photo by Dick Wadsworth

A scene from *Pygmalion*, Thespian Troupe 817, Central High School, Tulsa, Oklahoma, Iona B. Freeman, Sponsor

## LET'S HAVE A THEATER PARTY

by BURT LIEBERT

## VIENNA TO VICTOR HERBERT

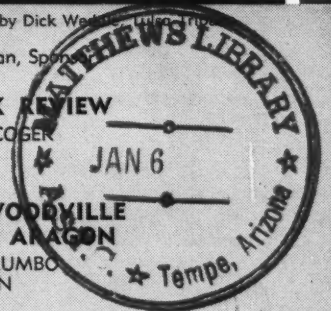
by DELWIN B. DUSENBURY

## LET'S GIVE A BOOK REVIEW

by LESLIE IRENE COGER

## FROM ELIZABETH WOODVILLE TO KATHARINE OF ARAGON

by CHARLES R. TRUMBO  
and POLLYANN



Happy New Year

# THE NIGHT IS MY ENEMY

By FRED CARMICHAEL

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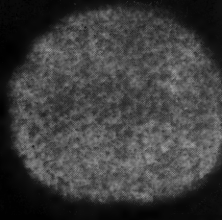
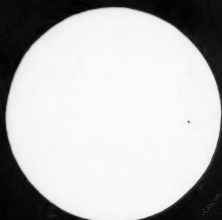


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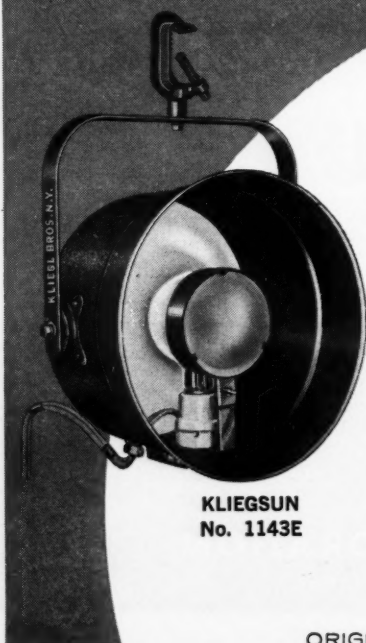
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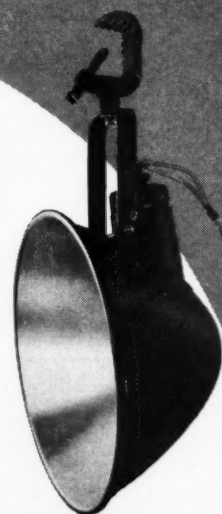
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## THE FAMILY NOBODY WANTED

(Cast 10 w, 7 m. One set. Playbooks 90c. Royalty, \$25.00)

### Here are reports from the first directors to produce this play:

L. Lage, High School, Birmingham, Mich.

"This is the finest play I have had the pleasure of seeing, producing or taking part in. The reaction was very favorable. I would like more wholesome plays such as this."

L. Adams, High School, Montpelier, Idaho

"Our principal said, 'Such a play is excellent for public relations. Thank you for directing it.' A typical remark from our patrons was, 'Best high school play I have ever seen.' The audience response was excellent."

A. Hyelle, High School, Spring Grove, Minn.

"Many complimentary remarks were heard. The most common remark was, 'It was such a down-to-earth play, serious yet with a great deal of clean humor.' Our audience was very attentive and greatly appreciated the humor."

L. Speer, High School, Ft. Payne, Ala.

"This, after years of coaching the senior play, was the most rewarding and satisfying one I have ever done. I felt it was clever and funny enough to appeal to the general public, yet there was an underlying theme that is timely, meaningful and wholly worthwhile. My cast loved it and neither of us tired of it after weeks of practice. Our audience felt this play was by far the best we have ever done."

C. Lewis, High School, Braham, Minn.

"This community enjoyed the play because it teaches a lesson and has sound construction besides being simple and easy to understand. The audience laughed at the charming humor and paid close attention to the interesting and human story."

E. Manchester, High School, Graettinger, Ia.

"This play was one of the best we have ever produced. The audience reaction was excellent and many commented to the effect that we had 'left something to think about.' There were a lot of laughs and several times there were tears. The cast loved the play too and interpreted their parts with enthusiasm."

W. Nawyn, Cicero, Illinois

"A worthwhile play with more content to it than most comedies. It was humorous but not zany, clean but not stuffy. The cast enjoyed their parts and we received many favorable comments."

E. Elmquest, High School, Fremont, Mich.

"The reaction to our production of THE FAMILY NOBODY WANTED was excellent. The cast enjoyed their parts very much. Please give us more plays with as fine a flavor."

K. Taylor, High School, Philadelphia, Pa.

"THE FAMILY NOBODY WANTED was enthusiastically received. I think it's one of the nicest plays for high school presentation that I've ever read. I wanted to do it as soon as I saw the script. Everyone was lavish with praise for its humor, gentleness and pertinent message."

L. Jones, High School, Forest, Ohio

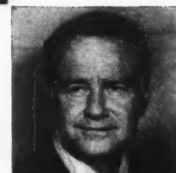
"This play had a background with a meaning upon which one could build. The only suggestion I can make is that I wish more plays of this type were available."



NANETTE FABRAY,  
who played the role  
of Helen Doss.

Miss M. L. Meyn, Benton Harbor High School, Benton Harbor, Mich.

"It was one of the finest plays that I've had the privilege to work on for years because the message was such a powerful one of brotherhood. I feel that THE FAMILY NOBODY WANTED is very timely. The dialogue is so natural and the incidents are so varied, and it builds to an excellent climax. One of our faculty members summed up saying, 'It was one of the finest stories ever seen on the stage.'"



LEW AYRES,  
who played the role  
of Carl Doss.



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**I**N THE Children's Theater article Ann Rochelle, secretary of Troupe 1000, Upper Darby, Pennsylvania, authors *Directing the Children's Play*, which is the second in the series of three student written speeches delivered at the Children's Theater Conference at Tufts University, August, 1957. According to Miss Reed, Ann not only is a superior student director, but also is a promising actress. Ann was outstanding in her interpretation of Catherine in *The Heiress*, presented last November at Upper Darby.

**H**AVING NO auditorium in which to present plays proved no handicap to Burt Liebert, sponsor Troupe 1658, North Sacramento, California, and to his Thespians, for they staged in the school's cafeteria a theater party with all the trimmings: dance band, "eats," can-can dancers, variety show, and an old fashioned melodrama. The most remarkable achievement of all was that the party was a completely "sold out" affair. If you want to try something different, something new and have a superior party, why don't you have a theater party?

**B**OOK REVIEWS, oral or written, how my students dreaded that assignment! Probably the one reason why students find this assignment a chore is that they just do not know how to review a book, how to prepare their reports. Dr. Coger in her series on oral interpretation tells us how to prepare a review in this month's article, "Let's Give A Book Review." Written for all of our student Thespians faced with this task, here indeed are most of the answers. Maybe you can thank Dr. Coger for that "A" on your next book review.

**A**S DR. Dusenbury continues his series on the history of the American musical theater, your editor is becoming more firmly convinced

that here again is a real contribution for a broader education in all phases of theater. This series when completed in two years will be available in pamphlet form for both Thespian affiliated and non-affiliated schools. Its public reception, I am sure, will be equal to that of Arthur Ballet's *History of the Theater*, published several years ago and now available in pamphlet form. Dr. Dusenbury's article for this issue is entitled "The Operetta: Vienna to Victor Herbert."

**S**PONSOR Charles R. Trumbo of Troupe 728 continues his series on costumes worn by royalty from Queen Elizabeth to Queen Katharine. He takes us fashionwise over a period of 50 years — from heavy headdresses of Elizabeth to the graceful Spanish mantilla of Katharine; from the heavy robes with their huge trains to the now famous hoopskirts. This series is indeed an overall pattern of costumes of royalty through the centuries.

**P**LAIS OF THE Month include the old and new, comedies and dramas, the easy and the difficult — all challenging high school productions. Dr. Blank's selections for this month are *Love Is Eternal*, *The Crucible*, *Icebound*, and *Seven Sisters*.

**H**ERE AGAIN is my annual plea that you read and study our advertisements. Whatever you need in the way of play equipment can be found advertised in **DRAMATICS**: new plays, lighting equipment, stage effects, curtains and cycloramas, gelatines, play services. These companies should be first considered when you are on the market for any supplies, for they are reliable, honest, eager to help with your problems, considerate and reasonable with their prices. They come to you recommended by our national organization.

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Ammonia Mullins, Mrs. Malone, and Mr. Cutter in a scene from the R. A. Long High School production, Longview, Washington. Director: Margaret E. Kohlmeier.

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By Rollin W. Coyle

3-Act Mystery-Comedy

Cast: 5 M, 6 W

"I was immensely impressed when I read this play. All parts were a challenge to the cast and continually through the four weeks of practice, we found new meanings and humor hidden in the lines."—FRANCIS R. GIBSON, Drama Director, Bainville, Montana, High School.

"Very appealing... nice, lasting humor... good division of weight for parts... well-suited to high school cast and audience. The cast enjoyed the play through the last curtain call."—ROBERT G. ARNOLD, Dramatics Director, Hamburg, New York, High School.

"This play requires three strong actresses to carry the lead parts, and the role of Mrs. Malone presented a real challenge. We used the same setting throughout and thus avoided hurried changing of scenery."—MRS. RUTH MATHENY, Director, Webster Twp. High School, Wood County, Ohio.

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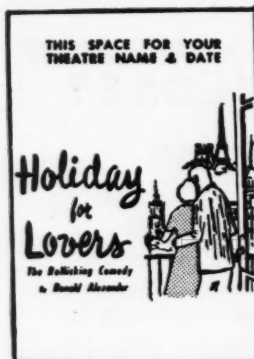
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### STOCK DESIGN, ALL-TYPE POSTER

For the first time we are able this season to supply posters on ANY PLAY, with all the wording you want imprinted. In the past we have supplied only CUSTOM-DESIGNED posters (like those shown here for "Holiday for Lovers") with art-work and hand-lettered titles designed specifically to illustrate a particular play. Now we also offer posters like the one illustrated above on "Heaven Can Wait," printed on 11" wide by 14" high cardboard, on ANY PLAY. The decoration at the top and on the left side is in red, and any wording you want, up to 60 words, is in black type, including play's title, time and place of performance, etc. No further imprinting is necessary. We need one week for printing. Prices: 25 for \$10. 50—\$12. 75—\$14. 100—\$16. 150—\$18. 200—\$20. Plus shipping charges.

### UNIVERSITY OF ILLINOIS

116 Lincoln Hall  
4th October, 1957

Dear Mr. Miller:

I am impressed by your excellent editorial in the current issue of **DRAMATICS**: "Wanted: Speech and Drama Teachers!" And, of course, I am especially interested in its eloquent plea for recognition by colleges and universities of the need.

I think that you will be pleased to know that for several years past the Department of Speech at the University of Illinois has done so. We offer two carefully integrated and planned curricula, both supervised by Professor Kenneth Burns. One of these leads to the Bachelor of Arts in the Teaching of Speech (embracing theatre arts, public speaking, and remedial speech), the other to the degree of Master of Arts in the Teaching of Speech in the Area of Theatre Arts. Holders of these degrees are well equipped to carry forward dramatic programs in the secondary schools.

In regard to recruitment of one high school student per Thespian troupe, I note that one of our freshmen in the Bachelor of Arts in the Teaching of Speech Curriculum, David Irish of Ottawa, Ill., was a member of Thespian Troupe 1140. So at least one Thespian sponsor, Mrs. Ben J. Rotter, is already passing on her "enthusiasm and devotion." And there have been over the years other alumni of the National Thespian Society who have graduated from this curriculum as well as from our Master's degree program for prospective teachers of dramatics.

With all good wishes to the National Thespian Society, I am

Cordially yours,

John Wesley Swanson  
Professor of Speech and  
Chairman of the Theatre  
Committee of the Department

## As I See It . . .

### HERE THEY GO AGAIN!

**THE FRACTIONAL** Players, Thornton Fractional High School, Calumet City, go on tour again in February to present *Our Town* at eight high school assemblies in Illinois. The schools visited will be at Belleville, Granite City, Carlinville, Pana, Champaign, Mattoon, Rantoul, and Hoopston. The troupe will leave on February 9 and return to Calumet City on February 15. Here is secondary school theater in action.

### OUR SPONSORS SPEAK

"I WANT you to know that sponsoring my local troupe and working with National headquarters has been the most rewarding, satisfying, and thrilling experience of my teaching career. I have seen more growth, more examples of leadership and pride in my Thespians than in any other group of students. To be a Thespian is considered 'the most' in our school."—Evelyn M. Cook, Sponsor, Troupe 1441, Mountain City, Tennessee.

"My only regret in retiring is the fact that I shall not be working actively with National Thespians. I have thoroughly enjoyed every year and am looking forward to next June for I do want to be at the Seventh Conference. I wish I had been able to do more for the organization." Myrtle Paetznick, formerly Western New York State Regional Director and sponsor, Troupe 364, Jamestown, New York.

"About Thespians—I am an old member of National Collegiate Players from Washington State College, but as this was my first year of actual teaching, I had had no contact with Thespians before. It has been a thrill I shall never forget. The students have fun and I love every minute of it. We had two formal dinners and initiations this year and plan on making them traditional. For the first time in this group we had pins. They liked that idea very much and I am sure it will help promote dramatics in our school and community."—Mrs. Duane Bailey, Sponsor Troupe 703, Naches, Washington.

"As a departing sponsor bound for college drama, may I add my sincere gratitude and congratulations for the work the Society is doing. May it continue long and prosper in the realm of true theater values."—W. J. Zender, Sponsor Troupe 433, Eldora, Iowa.

"Being a part of the Thespian Society has certainly helped in my crusade for developing the dramatic arts program."—Mrs. Richard Lemos, Sponsor Troupe 1529, Mendocino, California.

"I have enjoyed acting as sponsor to the troupe at the Mineola High School, as well as past sponsor to Troupe 18 at the St. Petersburg Senior High School. I feel the affiliation of my students in dramatic arts with the National Thespian Society has done much to enrich their high school careers. I assure you that I shall miss my association with this group."—Wiley C. Bowyer, Sponsor Troupe 276, Mineola, New York.

## Happy New Year

Irving Stone's

# LUST FOR LIFE

**A 3-act play based on the novel  
by Irving Stone. Cast, 7m, 14w.**

Here is a powerful play  
about the artist Vincent Van Gogh.  
It concerns his rebellion,  
his inability to adjust to either  
his family or the society about him,  
and his desperate struggle to paint.  
This is a moving and colorful play  
with unusually fine roles  
for your cast.

Playbooks are 90c.

The royalty is \$35.00.



Kirk Douglas, who portrayed the role of  
Vincent Van Gogh in the motion picture.

## THE DRAMATIC PUBLISHING COMPANY

179 NORTH MICHIGAN AVENUE . . . CHICAGO 1, ILLINOIS





**He Ain't Done Right By Nell**, Troupe 1658, Norte Del Rio High School, N. Sacramento, Calif., Burt Liebert, Sponsor.

**W**HEN Norte Del Rio, North Sacramento's newest high school, was completed recently, its design featured some of the finest school architecture in the country. Through the able planning of Superintendent Elwood Keema, our students, faculty, and the entire community felt a surge of pride at our dedication ceremony.

Unfortunately, however, only one section of our school was built, with two more units planned as enrollment increases. Until our building is complete, we are a school without an auditorium. We are a drama department with no place to produce a play.

On the first day of school the same question was raised in the mind of every drama student: Where? Where could we present our play? Where could we build sets, make costumes, gather and store props, and do the many tasks necessary for play production? We didn't even have a "drama room," but met in a classroom of the English Department. We were discouraged—but only for a moment.

Then we went into a huddle. Ideas were discussed. We weren't really expected to do any productions at all, considering the lack of facilities, but how many showmen would let that stop them! We could use the auditorium of Grant Union High School, a few miles away, but that would inconvenience our audience and make us miss the fun of staging the play ourselves. Could we find some place on our own campus that would adapt itself to dramatic production? We surveyed every room in the building. Results were discouraging.

## LET'S HAVE a THEATER PARTY

By **BURT LIEBERT**

Then came the brainstorm. We announced the first production of Norte Del Rio High School Drama Department: *A Theater Party*. Next we set about choosing a theme. After discarding such ideas as *Snowbound*, *Under the Big Top*, and *A Night in Venice* we decided upon *The Naughty Nineties*.

Tickets were printed; cast and crew selected. Little information was made public, other than the name of the production. Curiosity ran high. Students bought tickets just to find out what it was all about. Rehearsals were held behind closed doors. Only we knew what a theater party was, and we weren't telling!

A few of the staff members were pledged to secrecy and taken into our confidence. Their response was overwhelming. Sewing teacher Shirley Nooyen, asked to help with costumes, confided in us a past in show business and not only put sixteen sewing machines and a good background in costuming to work but helped train the dancers. Rolon Allred, art instructor, and his students did a smash-up job preparing tickets, posters, and other visual material. Ruth Smith, librarian, secured many excellent volumes of reference into the costumes, music, and life of the "gay nineties." Even "Bud" and "Hap"—two of the best custodians ever to sling a school district broom—got into the act, building us a set of footlights out of old tin cans. Ray Desimone, a prince of a principal, topped them all by securing for us a complete portable stage, now a permanent part of our equipment.

As the performance approached, excitement grew. Finally the big night came. Ticket holders were directed to the cafeteria. On entering they found the long cafeteria tables replaced by small bridge tables. On each was a red checkered tablecloth and a decorative wax-covered bottle with a lighted candle in the top.

From one corner came the enticing notes of a jazz band. This night was to mark another "premiere"—the first appearance of our school dance band, tickling out its merry tempos under the able baton of music instructor Wayne McReynolds. The center of the floor had been cleared and waxed for dancing. Our new portable stage, set up at one end, gave promise of entertainment



Between shows the cast worked as waitresses.

to come. Patrons spent their time chatting, dancing, and walking about the room looking at our "decorations," which consisted of such signs as:

VOTE FOR WOMEN'S RIGHTS!  
LATEST THING OUT—GET ONE—  
A BUILT-IN BATHTUB  
DO NOT MOLEST THE LADIES  
HERE HANG THE BOOTS OF  
BUCKSKIN JOE.  
HE TRIED OUR FOOD MANY  
YEARS AGO.

The last sign brought them face to face with our "filling station," ably supervised by cafeteria manager Margaret Heston. One page of the program was devoted to our menu. Large mugs of root beer, supplied at wholesale by a near-by manufacturer, sold for a dime, as did coffee for the adults. The real headliner of the menu was our "Belly-ache," the world's largest sandwich—made from a whole loaf of French bread and "guaranteed to grow hair on your chest and wear out a new set of false teeth." Under the caption, "show the girl friend what a real he-man can do," patrons lined up to buy them at a dollar per. For the faint of heart we would cut one in half and charge only fifty cents—"half the pain; half the price." The "sissies" were invited to invest a quarter for the pee wee size, affectionately called the "Tummyache." All, however, were guaranteed to contain "a gruesome combination of meat, cheese, shrubbery, and anything else that gets in the way."

At 8:30 the house lights went out, spotlights were turned on the stage, and

(Continued on page 31)

AT ONE time or another nearly all of us are asked to review a book. Let us say the acting class wishes to know more about the famous actors of the past and of the present. There are fascinating accounts of the lives of many of them. *Goodnight, Sweet Prince* is the life of John Barrymore. *With a Quiet Heart* tells of the latter life of Eva Le Gallienne. *Kit and Me* gives us a glimpse into the life of Katherine Cornell, and *Laurette* is the story of Laurette Taylor. There is also *My Life in Art* by Stanislavsky, *Prince of Players*, *Edwin Booth* by Eleanor Ruggles, and many, many others. Or perhaps you are entering the book review section of the district speech festival. Whatever the reason for it, there are certain factors you should know about book reviewing.

Book reviews differ depending on the time limit, the audience, and the purpose of the review. For our purposes here let us say that we have fifteen minutes in which to review a book of our choice, either fiction or non-fiction. Regardless of the length of the review or the type of the book, the review should give the reviewer's own evaluation of the book, and the review should give the audience an idea of what the book has to offer them. Sometimes it is well to set forth what the author has tried to accomplish and then evaluate how well he has succeeded. In his preface to *Why They Behave like Russians*, John Fischer tells us that he plans to give us an insight into the Russian people, their way of thinking, and their background. As a reviewer you would need to keep his aim in mind in estimating how successful he had been in accomplishing it.

The opening and closing remarks are the most important portions of the review, and they are somewhat similar. The first sentence must catch attention. An arresting quotation, a striking incident from the book, or a current event related to the subject might be used.

## LET'S GIVE a BOOK REVIEW

By LESLIE IRENE COGER

Dodie Smith's opening sentence of *I Capture the Castle* would arouse wonder: "I'm writing this sitting in the kitchen sink." For Margaret Cabell Self's *Those Smith Kids* you could quote this sentence from the book: "They called us those hell-raising Smith kids." If a well-known reviewer has made a striking comment, you could catch attention with it. For example, as an amateur in the field of reviewing, you might quote this comment of John Mason Brown on Eleanor Ruggles' *Prince of Players*:

Beyond doubt hers is the best book about Edwin Booth yet to have appeared. It has the happy quality of making him a contemporary; of blowing dust off facts; of forcing us to share as participants in the bitter struggles and hard-won triumphs of a career both tragic in its testings and brilliant in its successes.

Sometimes the title itself will be the best attention-getter. *Why They Behave like Russians* will perk up ears, as will *All about Eve*, or *It Could Be Verse*.

Give the audience an idea of the nature of the book in the beginning, its general classification, as well as the author's theme or purpose in writing it. For instance, Irving Stone's novel, *With Love Eternal*, is historical fiction based

on the life of Mary Lincoln. Outstanding facts about the author are often pertinent. If he is well-known and has written many books, you could compare this new one with his others as to subject matter and type. If it is a first book, something about the author's background is in order. The purpose of this introductory portion is to make the audience want to hear more and to give them information that will help them understand and appreciate your further remarks.

The middle portion of the review can go two ways depending on whether the book is non-fiction, or fiction. If it is non-fiction, you must give your audience the gist of the author's ideas, starting with the most important. Note the significance of the title. If it is a book such as *Why They Behave like Russians*, find out what makes the author an authority on the subject, why he is in a position to discuss this topic. For instance, John Fischer had made a study of Russian history and power relationships at Oxford University and then supplemented this study by observation when he was assigned on an NNRRRA mission to the Ukraine. Read the preface. Many times the author states what he is attempting to do. Study the table of contents to ascertain how he is handling the topic, what means of organization he is using. The title page often will give clues that will help you evaluate the work. As you read, note particularly the introductory and concluding paragraphs of each chapter. Many writers use the old negro preacher's organization: "Tell 'em what you gonna tell 'em, den tell 'em, den tell em what you done tole em, and maybe dey know what you talkin' about."

Keep the fact clear that you are giving the ideas of the author by saying, "the author says, the author continues," and so on, being sure that you are not overusing phrases. There are many ways

(Continued on page 29)



Set for *A Roomful of Roses*, Troupe 946, Elyria, Ohio, High School, Ronald Roughton, Sponsor.



## THE OPERETTA: VIENNA to VICTOR HERBERT

By DELWIN B. DUSENBURY

**A** CAFE IN Vienna in the year 1865 was the scene for the meeting of two men whose music was to be extremely influential in the development of the American musical theater. One of the men was Jacques Offenbach (1819-1880) and the other was Johann Strauss, Jr. (1825-1899). Offenbach, the son of a Jewish cantor, had opened his own theater in Paris, *Les Bouffes Parisiens* (1855), where he had initiated a unique form of musical entertainment synonymous with charm, sparkle, and gay satire. He had come to Vienna to conduct the premiere of his latest work, *La Belle Helene*. Approximately one hundred years later New York theater audiences would be enthusiastically applauding the same work with slight alterations under the title of *Helen Goes to Troy*. Johann Strauss had confined his compositions to the waltz form and had inherited from his father the title of "The Waltz King," especially as the result of his successful *The Blue Danube* (1856). Actually no exact record exists

of the conversation between the two men. Still, the possibility remains of Offenbach's urging the Viennese waltz composer to apply his three-quarter time pen to the musical theater. Since Strauss was already enthusiastic about Offenbach's gay musical satires, he did not need much urging. Then too he had already begun to combine voice with the waltz-form as noted in *Tales from the Vienna Woods* (1868). In 1874 the waltz-operetta reached its full climax and perfect expression in Strauss's *Die Fledermaus* (The Bat). The magic of the Viennese light opera and operetta was to sweep through the musical and theatrical world with the same effervescent grace as the Vienna waltz had done some fifty years earlier. In Amer-

ica "opera bouffe, light opera, operetta or comic opera, as you will, was in its hey-dey," writes the celebrated comedian, DeWolfe Hopper, "(and) in numbers and importance, light opera ranked second only to the drama itself . . . (with) virtually all of our light operas from Austria, Germany, and France."

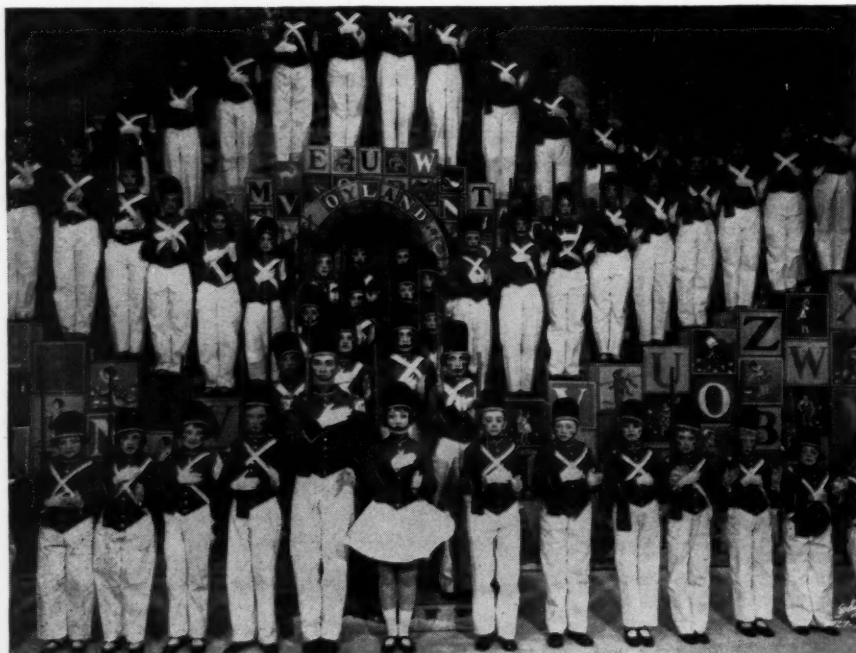
Although Mozart titled *Così fan tutte*, (1790), "a comic operetta," Offenbach gave this satirical musical buffoonery a polish and sparkle which has captivated audiences throughout the years. His *La Perichole* (1868) was the high-light of the 1956-57 Metropolitan Opera Company season and his music has inspired several well-known ballets performed by the Ballet Russe de Monte Carlo and the Ballet Theater: *Gaite Parisienne*, *Bluebeard*, and *Helen of Troy*. *Tales of Hoffman* (1881), produced posthumously, was his only serious work and his least successful. Offenbach's "laughing music" had become a part of the permanent repertory of the world's musical theater.

Johann Strauss, Jr. followed in the musical footsteps of his father, Johann, Sr. (1804-1849), despite his father's disapproval. The elder Strauss, as a young man, had played in an orchestra famed for its playing a new gay dance form in three-quarter time known as the "waltz." The dance had been given formal concert-dance form by Carl Maria von Weber in his *Rondo Brillante* in D-flat major, or *Invitation to the Dance* (1819). The elder Strauss eventually not only composed many popular waltzes, but also conducted an orchestra of some 200 musicians, toured the continent with them, and played for the Coronation of Queen Victoria (1838). As the fame of Johann, Sr. spread beyond the boundaries of Austria, young Johann, one of three sons, had shown an early talent as a violinist. In 1844 he made his debut as an orchestra con-

(Continued on page 27)



The elaborate setting of the Master Toymaker's Workshop in Victor Herbert's musical extravaganza, *Babes in Toyland* (1903). With a libretto by Glen MacDonough it established a record run of 192 performances in New York.



The original cast of the popular "March of the Toys" in *Babes in Toyland*, which with its delightful music and staging brought Herbert the title, "America's Offenbach."



**E**LIZABETH'S mother was born Jacquetta, Princess of Luxemborg. She married the Duke of Bedford and was widowed when still young and lovely. During her widowhood and due to the deaths of the queen-mother Katherine and the queen-dowager Joanna, the Duchess of Bedford held the rank of the first lady in England. Jacquetta fell in love with and secretly married Sir Richard Woodville. Sir Richard was handsome though far below her social station. Through his wife's influence he rose to the rank of Earl of Rivers. Through this same influence and some unexpected events, Elizabeth became Queen of England.

A portrait of Elizabeth Woodville, queen of Edward IV, in the British Museum showed her as a royal bride at Reading, England, in 1464. She wears a lofty crown with closed arches of peculiar richness, on the points of which are fleur-de-lis. Her beautiful golden hair, except for a small curl in the middle of the forehead, is streaming down her back, and reaches to her knees. Her



Anne of Warwick

whole appearance is regal. Her dress is a splendid gold brocade in garter blue and gold stripes called baudekins, which were worn only by the royal family. The sleeves are tight, the bodice close fitting, with robings of ermine turned back over the shoulders. Around her waist she wore a crimson scarf, something like an officer's sash. The skirt of the dress is full, with a broad ermine border, and with a train many yards long. The train is partly held up by the queen, while the end is folded over the arms of a train-bearer who is proba-

#### COSTUMES WORN BY ROYALTY

## From Elizabeth Woodville to Katharine of Aragon

By **CHARLES R. TRUMBO**  
and **POLLYANN**

bly one of Elizabeth's sisters. A rich blue satin petticoat is seen beneath the dress. Her shoes are of the pointed form called "cracawes" and sometimes "pignaces." The queen wears a pearl necklace strung in an elaborate pattern, called a device. The high Syrian caps of the lady attendants, with the hair passed through the top, the short-waisted dress with robings or reverses of fur and trains with furred borders—all mark the costume of the reign of Edward IV.

Soon after her coronation Queen Elizabeth wore a costume with a transparent hood and veil over a close fitting cap embroidered in gold. The cap was shaped like a Turkish "fez." This style of headdress succeeded the famous horned caps of the previous century. The sheer gauze, stiffened, was supported with a piece of lawn called a barb.

Twenty-two short turbulent years Edward IV and Elizabeth Woodville rode the waves of English history. Queen Elizabeth gave birth to the long-hoped-for heir to the throne on November 1, 1470, and only thirteen short years later Edward IV of England died at Westminster in 1483. He was buried with great pomp in the beautiful chapel of St. George at Windsor, robed and clad royally, attended by knights in long black gowns and hoods.

The queen, in council, appointed May 4th for her son's coronation. Edward V entered the city surrounded by officers of his uncle's retinue, the Duke of Gloucester. They were all in deep mourning for the late monarch. At the head of this procession rode Gloucester himself dressed all in black, with his cap in his hand, bowing low and pointing to his nephew for the people's benefit. Edward V wore the royal mantle of purple velvet. His reign left no particular imprint on the history of costume.

In 1458, when a peaceful settlement had been attempted between the warring houses of York and Lancaster, six hundred of the retainers of Anne of Warwick's father were quartered in Warwick Lane. They all dressed alike in red jackets embroidered on both the chest and back with the bear and ragged staff.

Recorded accounts of the coronation of King Richard III and his queen, Anne of Warwick, relates that they stood naked from their waists up until the bishop anointed them. This appears startling at first, but it merely means that Richard and Anne were divested of their regal mantles and insignia before being anointed. The dress in use during the administration of this rite is described as "close fitting tunics of silk, with openings on the breast and between the shoulders, which at the proper time were drawn aside, in order that the consecrating prelate might trace the sign of the cross with the tip of the thumb moistened in the chrism. Their majesties afterwards assumed their cloth-of-gold robes, and Cardinal Morton crowned them with much solemnity."



Elizabeth Woodville

In an engraving Anne appears as she did on her coronation day when the crown had just been placed on her head. The crown, a circle of alternate crosses and trefoils, has four plain arches of gold that meet on the top under a large pearl surmounted by a cross. She wore a simply cut, close dress, and her only jewels are a magnificent row of large pearls around her throat. The royal mantle with its cordon is attached to her dress. Her scepter is a plain rod surmounted with a cross of pearls. Her hair is simply and gracefully flowing about her shoulders. A veil, which hangs

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## THEATER



FOR

CHILDREN

FRIEDA E. REED

### DIRECTING THE CHILDREN'S PLAY

by Ann Rochelle, Secretary of Troupe 1000, Upper Darby, Pa.

**D**URING THE past two years I have worked as student director of three plays: *Rama and the Tigers*, for children; and *Madam, Will You Walk?* and *The Heiress*, for adults. In each of these plays I had acting roles. My observations on directing included in this paper are based on my experience as student director and as actor, as well as upon my observation of the faculty director, and upon my reading and practical work in the dramatics and student-directing courses.

I have learned that the director of a Children's Play, as of any play, must be thoroughly familiar with the play long before any rehearsals are begun, and that all basic action must be planned and blocked on the basis of sound principles. For our working with and planning the action of a Children's Play, we are continually aware of the information and advice provided by Charlotte Chorpenning in her *Twenty-One Years with Children's Theater*.

The director of a Children's Play must work diligently with the members of the cast even before regular rehearsals begin. Each actor must understand that this is the opportunity really to let himself go both artistically and judiciously. There can be no personality limitations when playing the characters of story-book fame. This is synonymous with saying that of course every actor must be completely in character at all times. To aid this matter of getting into character in plays in which animal characters are involved means first-hand observation. For *Rama and the Tigers* a trip to the zoo was a requirement for both actors and designers (costumes and makeup) to study the movement and behavior of the monkeys and tigers.

This preparation and initial work is important for the interpretation of any play, but the importance is heightened and intensified in working with children's plays. It is a serious mistake to underestimate a child audience! The children are sure to recognize a Rama who doesn't care whether he gets the eggs or butter or sugar for his mother's pancakes, or who isn't really, really afraid to set off to the jungle—or a Cinderella who doesn't care one way or the other whether she goes to the won-

derful ball. The cast and director must never be satisfied until the right and honest interpretation has been achieved.

Great importance is placed upon clear, clean diction since the children must never be compelled mentally to reinterpret a fuzzy line. However, with the serious stress on achieving clear diction, we also work hard against the pitfall of "talking down" to the audience. Such hypocritical, patronizing approach is offensive to child intelligence and certainly unnecessary. Along with the work on clear diction and simple straightforward story telling goes the work on tempo, rhythm, and projection—all of which contribute to the child's being able to hear and understand the story. Certainly it would be more than a little ridiculous if the mighty beasts of the jungle in *Rama and the Tigers* could not be heard.

Because it is highly important for our young audiences, that the story be understood whether or not the children are old enough to understand all the words, we slave to see that every thought is expressed through *motivated movement*. Only with perfect concentration on his characterization can an actor act and react to each new thought and conflict which is introduced. A good rule to follow in achieving this real interpretation is one stressed repeatedly by Mrs. Chorpenning: "Don't tell it; show it, and show it *Big*!" All action for children's plays is exaggerated. Over and over again in our productions we have seen that the pantomimic spots delight our audiences even more than the spoken lines. Examples of such spots are the shaving scene in *Simple Simon*, the slipper scene in *Cinderella*, the clothes scene in *The Three Bears*, the weaving scene in *The Emperor's New Clothes*, to mention only a few. Here, as in all appealing elements in a children's play, there is the temptation to overdo it. We try to be very careful to avoid this temptation because we know that the story line must flow on.

Another technique important in all plays and especially significant in children's plays is that of voice cadence. The child in the audience should know by the cadence of the voice whether the character is expressing pleasure, reproach, fear, pleading, delight. And in spite of the TV "shockers" to which many children are exposed and in spite of the fact that we are often told that many children in our audiences are really blood-thirsty little "monsters" we know that there are many children who could be frightened by a too exaggerated tone of voice in a frightening scene. We were especially conscious of this danger in connection with the tigers in the scene where they threatened Rama. However, we discovered by listening to and watching audience reaction that they seemed to enjoy the excitement of the menacing tigers on the stage, but

several parents who were too daring and brought their children to the dressing room after the performance to see the animals were met with frightened cries of the children. Here lies another important consideration: there has to be the right degree of convincing action in relation to the distance of the audience from the stage.

In directing audience attention to the desired center of activity all of the devices for focus need to be employed, and here needs to be mentioned the matter of warning against wrong anticipation by the actor. The audience may well anticipate action and incident, and the children will certainly anticipate correctly if they know the story and are with the actors, *but* actors must never wrongly anticipate. In the change-of-nose scene in *Simple Simon* much of the fun comes in the gasps of surprise when the audience sees that the queen's nose is red instead of green, and they haven't seen it happen—all because the



Ann Rochelle as student director of *Rama and the Tigers*.

attention has been momentarily directed away from the queen. All actors correctly focused on the properly distracting scene.

All of these elements of directing a children's play are merely phases of the truth in Mrs. Chorpenning's statement, "for a sophisticated adult audience it is sometimes technical skill that holds interest. For children it is *being* not imitating."

In general, the principles that we have discussed in connection with directing a children's play are applicable to work with dance pantomime, except that of course in this type of production we don't have speech. Here it is the movement and music that tell the story. Again it is the big, bold movement that is exceedingly important, and since the movement is synchronized with music, rhythm is highly important. We have found in our experimenting with dance pantomime that there is opportunity to add appealing characters and business to the basic story just as long as it is consistent with the spirit of the original.


DRAMATICS



In our recent dance version of *Little Red Riding Hood* our talented student choreographer enlarged Little Red's traditional family by adding two sisters and a brother. Their games of ball, rope skipping, and playing jacks—all as a part of setting the home situation before Little Red started to Grandmother's house—delighted the children. In the second scene before Little Red met the wolf-villain she met a whole aggregation of friendly forest characters—a big, blundering funny black bear, a chirping yellow bird, a crazy, cavorting squirrel, and two happy bunnies, with whom she had great fun playing games—all consistent with the story line because the children know that Little Red failed to follow her mother's advice not to play on the way. Even the dancing trees contributed to the mood of the story by trying to confuse the wolf and to warn Little Red about listening to him—all of this of course in rhythmic, symbolic movement which the children could readily understand.

In all of our children's productions, we are conscious of the advice that there be "carry-over and pick-up" between curtains in order that the essential story line not be seriously broken and that the interest of the children not be allowed to wander too far. If, as in the case of *Little Red* (dance version), which was only about 45 minutes long, we don't close the curtain, this matter is solved. However, in our regular plays, even though we keep the shift time to a minimum, there is the break of the closed curtain. To handle this problem we have developed a system of between-act entertainment. If the play needs some narration to cover the story between scenes, we have one of our group who is skillful with story telling provide the needed narration. We also cater to the youngsters' need for exercise and stretching by having a member of the cast teach the children bits of verse or other material from the play itself. It is treated as a kind of game to which the children respond eagerly. In *Rama and the Tigers* the Fire Prayer lent itself admirably to our purpose since the children were encouraged to stand up and extend their arms in the position of supplication demanded by the material; all the while, they were getting the rest and exercise incidentally and under control. There are many such devices possible to keep the audience in the mood of the play and yet give them a rest period between acts.

There is a difference of opinion concerning whether or not there should be a curtain call for a children's play. Some believe that this stage convention too sharply brings the play into the world of reality, and thus spoils the illusion for the children. Others insist that a curtain call enables the characters to be brought closer to the audience and thus contributes to the illusion. We have usually been inclined to the first of these



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beliefs, feeling that the children should remember their favorite characters as they saw them in the play. However, in *Rama*, since it was possible to have the characters return to the stage against a setting which did no violence to the way in which they had appeared in the play, we used the curtain call, and the children seemed to enjoy getting another look at the monkeys and tigers, and Rama and his parents.

Thus in this discussion I have reviewed some of the fundamentals of good Children's Theater acting and directing which we stress in our productions. In a well directed children's play these basic principles are always present, but never in a good production should the audience be aware of them. To

summarize briefly, we continually work for the following: big movement, exaggerated motion, convincing and interesting pantomime, action and reaction, flowing quality to the story, true characterization, proper voice cadence, and strong projection. And, here I want to say in all humility that we know that understanding Children's Theater and child audiences is a lifetime study. We know that we are only in the process of learning, which we find interesting and stimulating; but since we believe that this is one of the most important phases of our Thespian work, we want to go on learning, improving, and continuing to bring worthwhile entertainment to the thousands of our community children.



# THE STARING MATCH

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**THE STORY** is set in ranch country which is suffering from drought. The community is holding a large meeting to pray for rain; Mattie Hobbs tries to persuade her husband, Linus, to accompany her to the meeting—Linus is religious but in his own way; he intends to help his neighbors build a church—he just doesn't want to go to it. But at Mattie's insistence he goes with her and their little daughter, Molly Mae, to the meeting which is held in the schoolhouse. With great humility and sincerity the townspeople pray for rain; there is a knock at the door and in comes a man dressed completely in white. Though no one at the meeting has ever

seen him before, he greets them all by name, asks about their affairs—and gradually a suspicion creeps round the assembly: can Mr. White—that's what he calls himself—be an angel of the Lord? His announcement that he has been sent to help them find a well convinces them; they're eagerly crowding about him when there's another knock at the door, and a second man enters, this one dressed completely in black. With the same courtesy and affability displayed by Mr. White, the newcomer, Mr. Black, announces that he too has been sent to help the community find a well—and lets it be known that he is an angel of the Lord. It's quite apparent that only one of these two gentlemen is an angel and that the other must be carefully avoided. But which one to avoid? Most of the townspeople lean toward Mr. White—only Linus, when it's put to a vote, is uncertain enough to insist that a decision be postponed. One of the men suggests a wrestling match, as surely only the real angel could win such a contest. But both Mr. White and Mr. Black refuse regretfully—they are no longer allowed to use physical violence. Everyone is baffled until Linus suggests that they hold a staring match. Mr. White and Mr. Black are to stare at each other; the Lord will give strength to his angel and the first one to look away will be declared the loser and courier of the devil. Mr. White and Mr. Black measure a circle around their chairs, into which no one is to pass—certain forces may be flying around and they don't want anyone to get hurt. The match begins and continues for days; the townspeople despair of its ever ending when Mr. White begins to show distress. Molly Mae feels sorry for him and starts to take him a drink of water—she enters the circle and stumbles. Mr. White stays perfectly still, staring; Mr. Black jumps up from his chair to catch the little girl. Mr. White claims the contest, but Linus helps the people realize that Mr. Black's action in caring for Molly Mae showed that he was the real angel; Mr. White loses his temper, and then sheepishly departs, admitting that he never could learn to be a good loser. The community finds its well right on the spot of the staring match—and Mr. Black disappears, never to be seen again.

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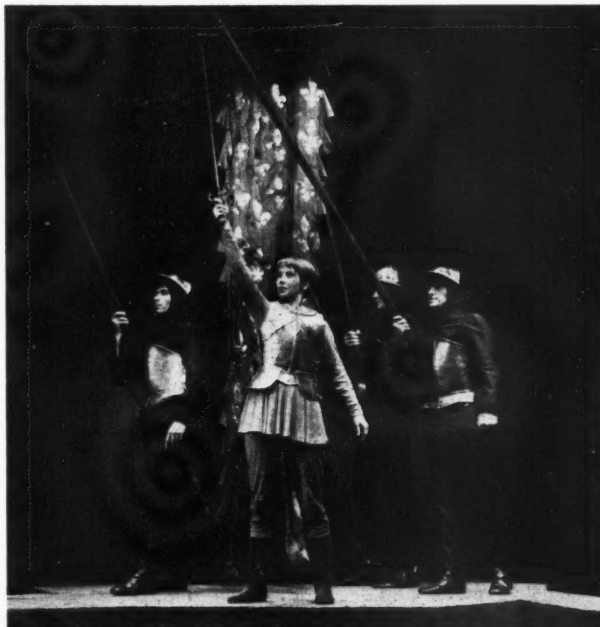


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"Although the story of St. Joan is old, the spirit is endlessly new... it is magnificent again in Jean Anouilh's *THE LARK*... Lillian Hellman's adaptation has solid strength in the theater."

*Chapman, in the N.Y. News, writes of THE LARK:*

"Many an imagination—including those of Shaw and Maxwell Anderson—has been kindled by the history of the Maid of Orleans. Since it is the same history it is always the same story at base—the story of the country girl who was inspired by unearthly voices to lead the armies of France against the invading English, to crown a king and then be burned for her faith and her deeds. It is always the story of a simple girl who became an inspired warrior and then was tried by the church—but there have been several ways of telling it. Anouilh's way, and Miss Hellman's, is to try to tell the story from two viewpoints. One of them is how we look at the tale now as a piece of history, with our knowledge of how the girl's blundering captors unwittingly created a martyr who became forever a symbol of courage and faith. The other viewpoint in *The Lark* has been to try to imagine what it must have been like to be Joan herself. Both approaches to this legend of the Martyr of Rouen have been splendidly realized by the technique of divorcing the drama from the confinements of time, sequence and space. Until the last moment—a thrilling and uplifting one of Joan's greatest earthly triumph, the coronation of the worthless Dauphin for whom she fought—there is no scenery in the usual sense. Merely a few levels of steps and platforms, and lights. With this freedom, the story of Joan of Arc can move backward or forward without an interruption, without a jar. It begins with Joan's trial, and her tale of the voices which prompted her one day to set forth and save France from the English. And as she tells her listeners—the cold Inquisitor from Spain, the politically cynical Earl of Warwick, the deeply religious but ineffectual Cauchon and all the others—of what she heard and what she did, her story comes alive."

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## PLAYS OF THE MONTH

Edited By EARL BLANK

### LOVE IS ETERNAL

Long High School, Longview, Wash.

"A. L. TO MARY, Nov. 4, 1842. Love is Eternal" was inscribed on the gold ring thirty-three year old Abraham Lincoln brought to the Edwards' home for his twenty-three year old bride, Mary Todd. For Mary and Abraham, love did prove to be eternal, though as Mary observed, "One has to endure a long time to find it out."

The incidents in the play occur over a period of twenty-four years, from 1839 when Mary is still in her girlhood home in Lexington, Kentucky, to 1863, after the Lincolns have spent two difficult years in the White House. Like the book upon which the play is based, the story is Mary's—the stormy romance and her struggle over the years because of Abraham's melancholy nature and seeming failure.

The production offered an opportunity to learn more about an important period in our history. Mimeographed sheets, distributed through English classes, gave background information on the cast, a list of notable people and events from 1840-1865, a list of famous speeches and documents written by Lincoln, and a bibliography containing books about Mary.

A basic set designed to facilitate quick changes, provided a background for authentic furniture obtained from pioneer families.

Costumes and make-up based on historical pictures and used early in practices assisted in creating characteriza-

tions. Period costumes and properties were displayed in eye-catching show-cases.

Casting the 44 actors was a challenge. Mary should appear beautiful, high-spirited, and keenly interested in politics. The boy portraying Lincoln had to be tall and convincingly sincere. The number of characters appearing in only one of the acts offered an interesting variety in parts and lightened the practice load for busy students.

About 150 worked on some phase of production and though much of the work was exacting, it was an enriching experience well worth the effort.

MARGARET E. KOHLMEIER  
Sponsor, Troupe 699

### ICEBOUND

Sturgeon Bay, Wisc., High School

**I**CEBOUND, the Pulitzer Prize play by Owen Davis, is a real challenge, but also a most satisfying experience for student actor and director.

It is not the New England countryside that one sees through the frosted window that is icebound, but the personalities of the Jordan children. As the play opens, they are all gathered in the parlor of the Jordan homestead waiting for their mother to die. Just as they are assuring themselves that she will surely disinherit Ben, the youngest and ne'er-do-well of the family, the door opens, and Ben suddenly and truculently appears in their midst. Immediately greed and avarice raise their ugly heads. Just how the dead mother tricks



Photo by Herb Reynolds

Icebound, Troupe 877, Sturgeon Bay, Wisc., High School, Lea Wildhagen, Sponsor.

her ungrateful children is the fascinating plot of the play.

Jane, who manages the homestead, sets out to reform Ben during the long winter months. The climax arrives when Ben breaks down and sobs his heart out in remorse and pleads for Jane's love and forgiveness.

We waited a number of years before being able to produce the play for the one real problem is to find a chap who is capable of portraying the difficult role of Ben. He was worth waiting for as he gave a superb performance.

All twelve characters in the cast offer excellent opportunities for character interpretation and also create the comedy in the play. Ten year old Orin brings forth many a chuckle. We found a high school freshman who was perfect for the part.

The setting is not difficult. A few pieces of antiques or other good old fashioned furniture together with some non-descript furnishings will do the trick. For the tense moment at the end of Act II, when Jane thrusts aside the portieres, have a sideboard just beyond the entrance with a birthday cake with lighted candles on it.

If you really want to do something fine and rewarding for everyone by all means do *Icebound*.

LEA WILDHAGEN  
Sponsor, Troupe 877

### THE CRUCIBLE

Glenbrook High School, Northbrook, Ill.

**A**RTHUR MILLER'S play, *The Crucible*, is a study of characters involved in the Salem witch hunts. The play brings home the message of a need for objectivity and open-mindedness in times of crisis, and at the same time, dramatically characterizes a man's search



Love Is Eternal, Troupe 699, R. A. Long High School, Longview, Wash., Margaret E. Kohlmeier, Sponsor.





**The Crucible**, Troupe 1159, Glenbrook High School, Northbrook, Ill., Ralph Lane, Sponsor.

for that which is honest and true within himself. As with *Death of a Salesman*, Mr. Miller once again points out that tragedy and nobility are not necessarily found only in characters and plots of the classic concept, but are perhaps an integral part of every man.

The costumes for our production were designed and made by our students. In order to create the severity of the period, we used the barest furnishings possible (the major pieces were two benches, a table, four stools, and a fire place) inside a set painted flat black. The flats were erected as "legs" on each side and an opening in the rear wall was backed with the same flats. It was then possible to indicate scene changes simply by rearranging basic pieces of furniture and using different "leg" openings as entrances.

Effective mood lighting completed the illusion of Puritan austerity. Lighting is especially interesting in the last scene. Here we used lighting to create the effect of a jail, by directing shadows of "bars" on jail windows, onto the acting area. The use of a color wheel made it a simple matter to increase the "sunlight" as daybreak approached. As the light became brighter, other light sources were reduced thereby highlighting the jail window "bars" effect.

*The Crucible* poses many problems as a high school production, but at the same time provides marvelous training for young thespians. Every part offers a real challenge, and no student could go through the production without tremendous growth, not only as an actor, but as an individual with an increased understanding and appreciation for others.

RALPH LANE  
Sponsor, Troupe 1159

## SEVEN SISTERS

Monroe, Michigan, High School

FOR THOSE who want a challenging but lighthearted play, Troupe 774 recommends *Seven Sisters*, adapted from *The Hungarian of Hereczeg* by Edith Ellis. This play is a family story with a provincial twist, and is enjoyed equally by both young and old. A light and giddy mood was set in our production by presenting the play in a farcical manner. This exaggeration plus the variety of character types offered a challenge to the cast and the director.

The play is set in the home of poor Widow Gyurkovics who is desperately trying to marry off the four oldest of her seven daughters. She hopes to accomplish this by giving the daughters a reduction in rank or age. When Mitzi, fourth in line, falls in love, things become very complicated. By this time Mitzi has been reduced to the juvenile age of sixteen, so she and her lover plot to marry off the three older sisters. Through clever planning Mitzi arranges the marriage of one sister in each act, and as the third act curtain falls she has earned the right to get married and mother is able to relax at last.

Many of the technical aspects of the play added color, interest, and humor. Costumes for a clown, a court jester, a Greek goddess, a gypsy, a "queen of hearts," and a Turkish sultan were made by our costume crew in addition to those of the typical peasant type. The suit of armor, which added so much to the comedy of the third act, had to be rented. The building crew was faced with the problem of building a setting suited to the mood and period of the play while the props crew rummaged through attics and cellars in search of old furniture and kerosene lamps. Much practice, patience, and support was required from various crew members when the knight in shining armor escaped by climbing through a window.



**Seven Sisters**, Troupe 774, Monroe, Mich., High School, Richard G. Lemburg, Sponsor.

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For the cast and technical crews the play provided weeks of fun, excitement, and good dramatic experience. We enjoyed every minute of rehearsals and performances, the result being a most successful and memorable production of *Seven Sisters*.

GLEND A EDMONDSON  
Secretary, Troupe 774

### PUBLISHERS

Love Is Eternal, The Dramatic Publishing Co.,  
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The Crucible, Seven Sisters, Dramatists Play  
Service, Inc., N. Y. C.

# Thespian Chatter

## TACOMA, WASHINGTON

### Troupe 1643

Franklin Pierce High School Thespian Troupe 1643 feels that it completed a very successful year, not only from the standpoint of interested and active students admitted to membership, but also from the standpoint of the goals set and achieved.

The much discussed and established goals were:

1. More plays — to permit more students the opportunity to participate in plays and to draw the community more frequently to the school and the drama department.

2. Better plays — to choose the best plays possible in order to improve the acting technique, the wardrobe and the stage sets.

3. New types of plays — to add to the comedy and dramatic type plays already being presented, a Children's Theater presentation in comedy and fantasy.

Typical of the problems presented — and conquered — was the construction of a three scene set, from scratch so to speak, for *Rumpelstiltskin*. It was especially difficult because the working area was a small stage without a grid or loft, and little wing space on two sides. By using a box set for the spinning room set, a canvas drop for the back wall in the garden scene, a gray draw-drape, as back wall, one third of the distance from the main curtain for Rumpel's den, plus movable trees, benches, a Stagecraft class-made Gothic chest along with judicious use of light, an effective and stimulating area was created for the players.

Costumes made by the group were simplified late Gothic and the acting technique was a very simplified version of the Restoration Comedy style.

*Many Moons*, a Children's Theater fantasy, presented in the Arena style, in the middle of the cafeteria, challenged the actors and stage crew in mood, tempo, and setting. A casement window, a set of marble steps and a movable moon had to be provided to complement the action. After some trial and error, all three were made and adapted. The acting technique here emphasized simplicity of speech, pure diction, and movement reminiscent of Restoration Comedy. Costumes, used in *Rumpelstiltskin*, were revamped into early Elizabethan providing plenty of color to complement the mood established by the players.

Both of these plays were well received by the students and the community. Requests for a continuance next year of this project have been many and frequent.

In addition to these, the normal quota of two full length and four one-act plays, a contest play, and a revue were presented during the year.

The other highlight of the year was the trip made to the regional conference in Helena, Montana, in February by twelve Thespians and their sponsor. This event was not only a happy one in social contacts and new sights, but also in stimulation, inspiration and new ideas brought back by the attending students.—Linda L. Bailey, Vice-President

## KILGORE, TEXAS

### Troupe 45

Thespian Troupe 45 added fifteen new members, worked hard in dramas, and had more fun than ever before in the year of 1956-57. We not only produced a successful one-act play festival, but we also assisted the seniors in their play, *The Night of January 16th*.

Our meetings are at night at one of the member's homes. These meetings not only take care of our business, but also provide programs of entertainment that reveal the acting ability of the students.

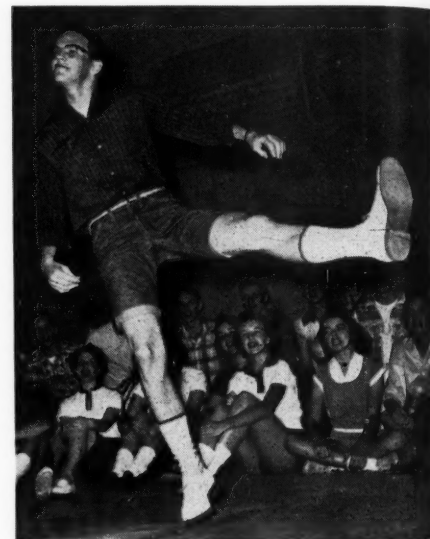
We have parties to keep the club from just all-work. This also creates a higher degree of interest. The club was indeed successful, but plans for a better club will be made for next year.—Mary Kennedy, Scribe

## ANOKA, MINNESOTA

### Troupe 596

*Ondine*, a magnificent fantasy produced on Broadway starring Audrey Hepburn, was presented by the members of the senior class, May 24th. To our knowledge *Ondine* had never been attempted by a high school before and has been produced only by two colleges in the United States.

It is the story of a sea nymph who meets her handsome knight-errant, Hans Andy Hoskin. They fall in love and he takes her away to a life of luxury. After three months of great happiness Hans deceives Ondine with his first love whereupon the Old Man of the Sea, Ondine's Uncle, carries out the pact made between him-



**Wish You Were Here**, Troupe 862, Northwestern Sr. High School, Hyattsville, Maryland, E. C. Justice, Sponsor.

self and Ondine that Hans shall die if he deceives her and that the moment of his death Ondine shall remember nothing of what has happened since her meeting with Hans.

Hans dies in Ondine's arms, and she immediately becomes her old self again where upon she says, "Who is this handsome man lying here, what is his name? What a pity he is dead. How I should have loved him."

A great deal of work was put into this production by everyone. Appreciation goes to our sponsor, Miss Hoglund and Vernon Wenberg, practice teacher, from St. Cloud Teachers College.—Kay Brindle, Scribe

## MEMPHIS, TENNESSEE

### Troupe 186

Troupe 186 of Messick High School, Memphis, Tennessee, had interesting and profitable meetings during 1956-57. Our attendance was much higher because we were permitted to meet during the regular club period at school. This schedule gave us an opportunity to invite outstanding speakers of our city from the field of television, radio, and Little Theater to our meetings. Memphis State University furnished us an excellent speaker, Professor Eugene Bence,



**Little Foxes**, Troupe 93, Stillwater, Minnesota, Sr. High School, Tecla Karpen, Sponsor.



to tell us about its superior production of *Hamlet*, which most of our troupe saw.

We presented *Time Out for Ginger* during the football season.

The Tennessee Congress of Parents and Teachers met in Memphis and they asked us to present a play, *New Fountains*, for them. We appreciated this opportunity.—*Toni Shasere, Secretary*

## BUFFALO, NEW YORK

### Troupe 803

As comedies always seem to appeal to everyone, we chose to present *The Man Who Came To Dinner*, a three-act play by Moss Hart and George S. Kaufman.

It concerns a famous critic, Sheridan Whiteside, who on a lecture tour, breaks his leg and is forced to stay in a private home where he was having dinner. He literally takes over, moves the family upstairs, and keeps the downstairs for himself, his secretary, and nurse.

The time covers Christmas, at which time Whiteside receives many odd gifts from his famous eccentric friends, some of whom even visit him in person, adding to the merry mix-up. It is truly a delightful comedy that took a great deal of preparation on all parts.

Our director, Daniel M. Kublitz, had a hard task to perform in presenting a professional play with only amateurs to work with. But everyone had a true feeling for the theater, and the result was as near a professional play as a high school could ever hope to present. A summer stock scout in the audience offered many of our actors jobs with his company.

We were all very proud of our program and the reception it was given. We are looking forward to next year's play.—*JoAnne Wagner, Secretary*

## GOODLAND, KANSAS

### Troupe 974

Troupe 974 had a very busy year! Perhaps our first service as Thespians this year was to assist the junior class in its presentation of *Time Out for Ginger*. Our part in this play was to help with scenery and also assist at some rehearsals. Having completed a worthwhile project, we readily began another which was to assist with another play. This time, however, it was a 4-H play, and we were greatly rewarded when it received a "1" rating at the district contest and could go on to the state finals.

Our next job was to clean our make-up kit, and having spent several tiring hours at this we prepared ourselves for our big performance of the year, which was *Tish*. Our efforts on this play were well rewarded the night of the play as we listened to the laughter and applause of the audience.

After we completed our play, we undertook to make up the cast for the local Kiwanis Minstrel Show. This was a thrilling and instructive experience.

Our annual end-of-the-year party was the climax of the year. At this party we initiated all of our new members. We plan next year for even a bigger year than this one.—*Sharilyn McDaniel, Scribe*

## PRINCETON, ILLINOIS

### Troupe 1120

As the lights came up on the 1956-57 Thespian Troupe, nine members found themselves on stage, but by the end of the year there were forty-four new members admitted through a senior class play, a junior class play, three one-act plays, and speech contest work. The first project the troupe undertook was the staging of three one-act plays. Students from all classes were invited to take part. With their cooperation the Thespian members selected casts, directed, and produced these plays. One purpose of this project was to raise money for a trip to Chicago. In addition, the best one-act play was taken to contest. After this a formal initiation was held, immediately followed by an informal initiation which induced much mirth. The latter part of that month we attended an initiation at another school. The

## ODE TO A PLAY DIRECTOR

By Lynn Fenske and Linda Day  
Glenbrook High School, Northbrook, Ill., Troupe 1159

'Twas the night before playnight,  
And all through the house,  
And costumes lay scattered —  
New nests for a mouse.

The make-up was splattered,  
Thither and yon —  
The gray spray, the grease paint,  
And tissue paper (from the john).

The props were lying,  
In an organized heap,  
And the cast was hoping,  
To go home for some sleep.

And there in the corner,  
Tearing his hair,  
Was our beloved director,  
In utter despair.

The bullwhip lay hanging,  
Clutched tight in his paw,  
And his "Get to work!" growl,  
Was froze on his jaw.

He muttered a groan,  
As he sank to the floor —  
We watched with sadness,  
As he crawled to the door.

• • •

'Twas the night after playnight,  
And all through the house,  
The costumes lay scattered —  
New nests for a mouse.

The make-up was splattered,  
Thither and yon —  
The gray spray, the grease paint,  
And tissue paper (from the john).

The props were lying,  
In an organized heap;  
The cast had already,  
Gone home for some sleep.

And there in the wings,  
Smiling with glee,  
Was our beloved director,  
Saying, "Fee — Fee — Fee."

The bull whip was back  
In the closet once more,  
And the growl was hidden  
Behind the "green door."

No more swearing,  
And no more groaning,  
And nor more darts  
In the scenery throwing.

No more make-up,  
And no more lights,  
No more explosions,  
And costumes, and fights.

Gone are the things,  
We all love so well,  
Gone are the voices,  
Saying, "All went well!"

It's all over now,  
The joy and the sorrow —  
But cheer up kids,  
Try-outs — tomorrow!

highlight of the year came in March — the trip to Chicago where we attended the stage play, *No Time for Sergeants* and went backstage to talk with the stage manager.—*Janet Monier, Secretary*

## ROCKY RIVER, OHIO

### Troupe 65

From Shakespeare's *Macbeth*, 1957, style, to the dilemma of a teenager in *The Divine Flora*, Thespian Troupe 65 had a very successful year.

Our fall play, *And Came the Spring*, netted this troupe more money than any other previous play given here. A golf ball mistakenly putted off the stage, a light that wouldn't turn off, a crumbled breakfast muffin and a flash bulb camera that just wouldn't flash filled the three-act play with added hilarity.

During the year a panel was set up to criticize the one-act plays given at our monthly meetings. This panel helped a great deal by their comments on lighting and acting.

Originality played a large part in the club's success. One of the Thespians modernized *Macbeth* to the extent of witches' brooms with duels. Other Thespians presented original melodramas and pantomimes.

In March the senior class presented *The Divine Flora*, a three-act comedy, as the final large project of the year. We left the curtains up during scene changes to allow the audience to witness the change. All in all our 1956-57 year was successful, satisfying, and certainly lots of fun.—*Harry Hall, President*

## STUART, IOWA

### Troupe 1130

Troupe 1130 engaged in many activities in 1956-57, climaxed by three firsts at state, and ten members qualifying for the State Forensic finals at Iowa University.

High moments of the year occurred during the All-High-School Play, *Who Killed Robin Hood?*, when a witness tripped and fell from the witness stand; when the actors in the contest play, *A Legend of the Hills*, waited for the rifle shots from off stage; and the leading man, disguised as a woman, in the Senior Class Play, *Lindy Lou*, lost his wig in a headlong dive for the villain.

Four students made outstanding records. Two seniors, Darlene Cunningham and Mary Ann Harris, rated Best Thespians with a tie for four years' work. Certificates of Recognition went to Dean Ford for the most points earned in the current year, and to Carol Lee Miller, outstanding Junior.—*Mary Ann Harris, Secretary*

## CORTEZ, COLORADO

### Troupe 344

The 1956-57 school year proved to be a busy one for Cortez Thespians. We staged *The Family Nobody Wanted*, which was rather difficult to do. After the cast became familiar with the play, they enjoyed it a lot. The play had unusual audience appeal.

During regularly scheduled Thespian meetings, much time was devoted to the reading of short plays. Radio production occupied much of our time. Preceding the district school bond balloting, *Bond Issue*, an original play, written by the members of the society, was broadcast. Not only the Thespians, but many community people felt that the play helped "put over" the drive. Two other radio plays, *Wishing Well* and *The Long Road*, were written and put on over our local radio station, KIUP, by Thespians.

Our most interesting school assembly was the Thespian presentation of *Antic Spring*.

We feel that the sixteen new Thespians added to our list this year has been a worthwhile accomplishment.—*Richard G. Plemons, President*

## WARREN, OHIO

### Troupe 1249

Troupe 1249 achieved many goals during 1956-1957. We, along with the dramatic club, presented *Gramercy Ghost* as the fall play and *Jenny Kissed Me* in the spring. In March we presented a Play Festival in which four one-act plays appeared. We had three judges choose the best presentation, *Happy Journey*, which went to Kent State Competition, a regional drama contest.

Our Thespian Awards Dinner was an unforgettable experience in which the farewell to the seniors was given. Also awards were presented to the Best Thespian, Best Supporting Character, and Best actor and actress from the Play Festival. During the dinner nine new Thespians were initiated.

Last but not least was our annual bakesale, held for the purpose of obtaining money for the Scholarship Award. This was given to a deserving senior, Judy Criscott.

We hope next year will be just as prosperous for Troupe 1249.—*Cathy Hawkins, Secretary*



**ENGLEWOOD, NEW JERSEY****Troupe 746**

Our school reached a landmark in dramatics this year, since we were awarded a charter as Troupe 746 of the National Society. The initiation and installation ceremonies took place on February 28, at which time we invited Troupe 887 to a banquet in their honor. They drove a distance of fifty miles on a snowy evening to perform the ceremonies. Three cheers for that troupe from Hillside High in New Jersey! Later on, the Regional Conference was held at Hillside. Because we were in attendance one hundred per cent, we were awarded a prize.

In addition, our activities for the year have included three one-act plays: *The Other Side, The Critic*, and *If Men Played Cards as Women Do*; a full-evening production of Ibsen's *An Enemy of the People* (two performances); and a revival of The Playmakers' Festival. At this, we played host to six high schools within the vicinity, for a program of one-act plays. To climax a busy year we carried out our old tradition of collaborating with the local girls'

**BROADWAY LINE-UP**

**AMBASSADOR**—*Compulsion*, Roddy McDowall, Frank Conroy, and Dean Stockwell. Drama.

**BELASCO**—*Nude with Violin*, Noel Coward. Comedy.

**BOOTH THEATER**—*Visit to a Small Planet*, Cyril Ritchard. Comedy.

**BROADHURST THEATER**—*Auntie Mame*, Rosalind Russell. Comedy.

**46TH STREET THEATER**—*New Girl in Town*, Gwen Verdon, Thelma Ritter. Musical comedy.

**HELLINGER THEATER**—*My Fair Lady*, Julie Andrews, Rex Harrison. Musical comedy.

**IMPERIAL**—*Jamaica*, Lena Horne, Ricardo Montalban. Musical comedy.

**LYCEUM**—*Look Back in Anger*, Mary Ure, Kenneth Haigh. Drama.

**MOROSCO**—*Time Remembered*, Helen Hayes, Richard Burton, Susan Strasberg. Comedy.

**PLYMOUTH**—*Romanoff and Juliet*, Peter Ustinov. Comedy.

**ST. JAMES THEATER**—*Li'l Abner*, Edith Adams. Musical comedy.

**SHUBERT THEATER**—*The Bells Are Ringing*, Judy Holliday. Musical comedy.

**WINTER GARDEN**—*West Side Story*, Carol Lawrence, Larry Kert, Chita Rivera. Musical.

school on their annual production—a performance of *Victoria Regina*. Incidentally, we are two private schools who foster co-educational dramatics year after year.—*Robert Saliba, Secretary*

**POUGHKEEPSIE, NEW YORK****Troupe 1447**

Recently for the first time on a high school stage the Broadway smash hit, *The Great Sebastians*, was presented. The Poughkeepsie High School Dramatic Club enjoyed the challenge of the comedy and staging skill necessary to produce this melodramatic comedy. Good character roles are introduced in the parts of the Communist general Zandek and the secret government agent Javorsky. We especially enjoyed seeing the play presented on TV by the original company so that we might compare our portrayals.

This play calls for a comparatively small number of very skilled actors and gives a good opportunity to break in new talent. Military and evening clothes lend color and intrigue. The opening scene calling for audience participation helped to capture their interest.

This play affords the use of some unusual scenery: a backstage dressing room, theater stage, and a formal dining room. With a little skillful planning these changes of scenery afford little difficulty.—*Karen Richards, Scribe*

**MARION, KANSAS****Troupe 610**

Thespian Troupe 610 had a memorable year. Margie Bernhardt and Margaret McClain successfully portrayed Cornelia Skinner and Emily Kimbrough in *Our Hearts Were Young and Gay*. The highlight of the year was the contest play, *Major Milliron Reports*, which won top ratings in the league festival, district festival, and state festival. Bruce Coe was named Best Thespian of the Year. His portrayal of Sergeant Jones in the festival play was outstanding. Marion Thespians have established an incredible record in that they have won top ratings in the one-act play division at the state festivals four out of the past five years.—*Elda Pankratz, Secretary*

**SPOKANE, WASHINGTON****Troupe 628**

Starting out a full season with the fall play, *The Curious Savage*, which was a smashing success, Troupe 628 then presented an original

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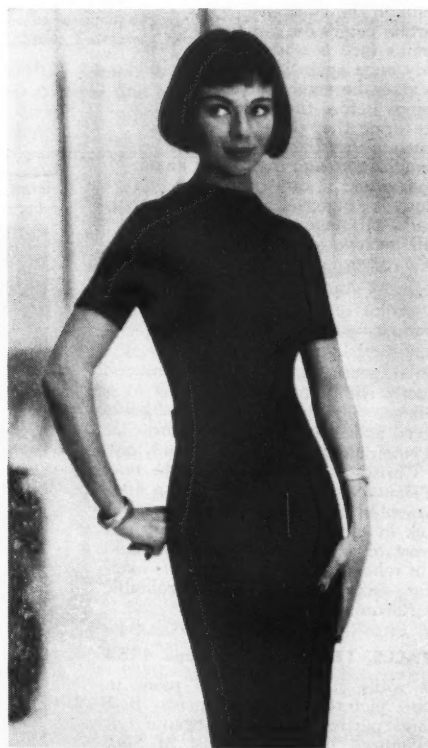
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football convocation, *Boston Red and Blackie*. Our big project was *Peter Pan*, flying rigging, alligator, ostrich, and dainty Tinker Bell lights. More than four thousand children viewed the play spellbound. Playing to nine capacity filled audiences, the cast of forty enjoyed doing the play for the Spokane Children's Theater.

For the Greater Spokane Music Festival two students, Glenn Bradley and Larry Kingen, directed forty-minute cuttings from *Sherwood* and *Cradle Song*, the latter, in arena style, winning the outstanding teamwork award. Sue Haynes, as Shadow-of-the-Leaf, received the best actress award.

A surprise *This-Is-Your-Life* party for our sponsor on her fiftieth birthday ended a wonderful year.—Larry Kingen, President

#### BELLEFONTAINE, OHIO Troupe 100

National Thespian Troupe 100 of Bellefontaine High School passes in review. We should like to recapitulate for a moment and bring the DRAMATICS readers of America up-to-date.

Last year the drama department under the sponsorship of Dorothy Core presented several plays to eager and appreciative audiences. For the junior play *Our Hearts Were Young and Gay* by Cornelia Otis Skinner and Emily Kimbrough was selected. Shortly thereafter, Mary Kennedy and Shirley Culp, who played Emily

#### LAST PERFORMANCE

The actor to the concourse bows,  
The curtain comes the last time down;  
The actor's face is washed away,  
His body once again his own.  
To the stage he comes alone  
And stands before the darkened hall  
To gaze upon the wooden folk,  
Who but an hour before did laugh  
Their laughs and sigh their sighs aloud.  
He wipes a tear, a quick, dry tear,  
And mutes a laugh, an anguished laugh,  
And walks off stage until again  
He shall become a double-man.

Eugene Lollin, Troupe 1674,  
Anaheim, California

and Cornelia respectively, met the famous and charming Emily Kimbrough in person at Wilmington College. The cast of *Cheaper by the Dozen* received acclamations from the audience as they took their final bows at Drama Night. The annual Christmas production was the one-act comedy, *Reindeer on the Roof*. *Young April* was well presented as the senior play.

We're back in the groove, rearin' to go this year! The cast of *Dino*, the junior play, is in the process of rehearsal now. Everyone is making plans for another exciting and profitable year.—Terry Burton, Reporter

#### WICHITA FALLS, TEXAS Troupe 1164

Along the walls of the Thespian room in our school are pictures of all the plays, Best Thespians, and parties which our troupe has presented. Pictured here is the cast of *Pink Magic*, which we gave in October. After a strenuous two months of Christmas performances the annual Christmas party was held; here we exchanged presents. Every minute from Christmas until the start of the next play was consumed with speeches for many of the service clubs of the city. Our Children's Theater play was *Mr. Popper's Penguins*, which we presented five times. Climaxing our year was the banquet, at which we announced new officers, Best Thespians, and Honor Thespians. On May 17 we presented the senior play, *Oh! Susanna*, with a cast of 77. As a close for this year the junior members had a party for the senior members on Baccalaureate Sunday. We felt that this year was indeed well spent.—Kay Prothro, Secretary

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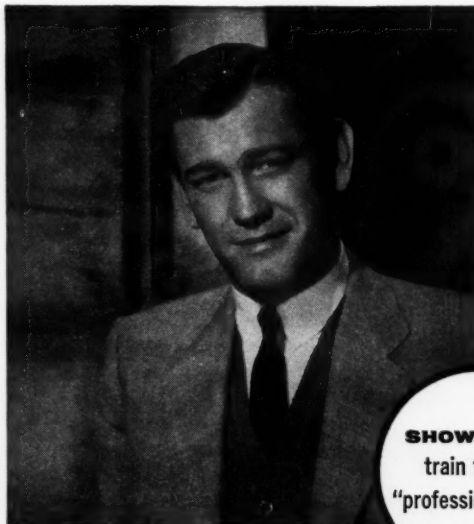
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**BRADLEY, ILLINOIS****Troupe 223**

Troupe 223 had a very active year in dramatic participation. In December the troupe, aided by several members of the dramatic club, presented a one-act play, *Song in The Night*, as part of the music and speech Christmas assembly. In January the troupe sponsored *Cinderella*, its first venture at dramatics for children. Two performances and a special matinee for children were presented. Guests from our local orphanage enjoyed immensely the antics of the step-sisters, the cruel step-mother, and the delightful narrative of *Cinderella* and the Prince. Two full length plays were presented, and the casts included many Thespian members or understudies. In November, the junior class presented *Father Knows Best*. In April the senior class presented *Our Town*. Members of our troupe were well represented in the District and Sectional Speech Contest, one of our members advancing to the state finals and another understudy, who was initiated into the troupe in May, also advancing to the state finals. Our contest play, *Minor Miracle*, advanced from district into sectional competition and was awarded fourth place in the sectional out of a field of 12 entrants. Sixteen understudies were initiated into the troupe at services in May.—*Pat Taggart, Secretary*

**GLEN COVE, NEW YORK****Troupe 41**

The 1956-57 season proved very successful to us here in Glen Cove. Our troupe presented three full length plays, all which were once headliners on Broadway. Our first production of the 1956 season was the musical comedy, *My Sister Eileen*. Those involved proved their versatility by giving the audience genuine comedy and music from ballads to calypso. With a musical interlude from the Parrots Cage the audience joined in with the calypso beat of our band and singers. We closed last year with the hilarious comedy, *My Three Angels*. Added to our cast was Henrietta, who made her squawking debut as a live Christmas chicken and Adolphe, a very clever snake who although never seen, stole the show with his mischievous antics. The 1957 season opened with Jack Kirkland's comedy, *Suds in your Eye*. An advertisement for the play, a large life like wooden Indian was pulled through the halls of Glen Cove High School. He was silent, but successful.

All of our productions are under the direction and supervision of J. C. Lamberson. Our sets, which have ranged from Devil's Island to a San Diego junkyard, are designed and supervised by Louise Keenan, our art instructor to

whom we owe so much. Our set designs have always received favorable comments as a result of the combined efforts of Miss Keenan, Mr. Lamberson, and our stage crew.

To continue this season November is scheduled to bring *Teahouse of the August Moon* to the Glen Cove stage. We are now in rehearsal and are looking forward to continuous success in the coming seasons.—*Alice Bruin, Vice President*

**STREATOR, ILLINOIS****Troupe 1677**

The Thespians at Streator High would like to pass on an idea which is proving itself to be very rewarding. Before our Thespian graduates

of last year left for college, the remaining members of Troupe 1677 gave a farewell party in their honor. During the evening all the college addresses were collected.

As soon as Thespian and school activities were underway, a newsletter was written, mimeographed, and mailed to the graduates. Included in the first "edition" were the results of try-outs for the fall play, *Sing for Your Supper*, Thespian projects, and various other home interests. Already the troupe has received several letters of appreciation. Troupe 1677 plans to write a newsletter each month to keep the college students up to date on the latest happenings and to remind them that they're not forgotten!—*Marsha Turner, President*

**1958 — REGIONAL CONFERENCES — 1958**

ARKANSAS	Arkansas State College, Jonesboro, Marie Thost Pierce, Regional Director and Sponsor, Troupe 301, Marked Tree High School, April 19.
FLORIDA	W. R. Boone Sr. High School, Orlando, Paul M. Fague, Sponsor, Troupe 177, Program Chairman; Charles R. Trumbo, Regional Director and Sponsor, Troupe 728, Bartow High School, March 8.
GEORGIA	Avondale High School, Avondale Estates, Hubert A. Jernigan, Regional Director and Sponsor, Troupe 1128, April 12.
ILLINOIS	Lansing High School, Robert J. Phillips, Sponsor, Troupe 1672, Thornton Fractional High School, Calumet City, Program Chairman; Marion Stuart, Sponsor, Troupe 106, Champaign, and Rachel Whitfield, Sponsor, Troupe 233, Glenbard High School, Glen Ellyn, Regional Directors, May 3.
MISSISSIPPI	Murrah High School, Jackson, Emmy Lou Patton, Regional Director and Sponsor, Troupe 541, February 8, 9.
NEW YORK	State University of New York Agricultural and Technical Institute at Alfred, Robert Timerson, Regional Director and Sponsor, Troupe 1286, Trumansburg Central High School, April 29-May 4.
OKLAHOMA	Central High School, Tulsa, Iona Ballew Freeman, Sponsor, Troupe 817, Program Chairman; Maybelle Conger, Regional Director and Sponsor, Troupe 822, Central High School, Oklahoma City, May 3.
OREGON	Portland State College, Melba Day Sparks, Regional Director and Sponsor, Troupe 124, Jefferson High School, Portland, March 28, 29.
WISCONSIN	Central High School, West Allis, Constance Case, Regional Director and Sponsor, Troupe 838, May, 1958.



**The Birds and the Boys**, Troupe 59, Danville, Ill., High School, Mary Miller, Sponsor.

**COMING YOUR WAY**

**I ACCUSE**, drama, Jose Ferrer, Vivica Linfors. (MGM)

**THE MATCHMAKER**, comedy, Shirley Booth, Anthony Perkins, Shirley MacLaine. (PARA)

**ST. LOUIS BLUES**, drama with music, Nat "King" Cole, Eartha Kitt. (PARA)

**DESIRE UNDER THE ELMS**, drama, Tony Perkins, Sophia Loren. (PARA)

**TEACHER'S PET**, comedy, Clark Gable, Doris Day. (PARA)

**A FAREWELL TO ARMS**, drama, Rock Hudson, Jennifer Jones. (20TH-FOX)

**PARIS HOLIDAY**, comedy, Bob Hope, Anita Eckberg. (UA)

**WITNESS FOR THE PROSECUTION**, mystery, Tyrone Power, Marlene Dietrich, Charles Laughton, Elsa Lanchester. (UA)

**NO TIME FOR SERGEANTS**, comedy, Andy Griffith. (WB)

**ONIONHEAD**, comedy, Andy Griffith, Felicia Farr. (WB)

## ELIZABETH TO KATHARINE

(Continued from page 13)

from the back of her head, helps to relieve the heavy outline of the arched crown. This crown, with all its signs of imperial dignity, is a poor exchange for the beautiful floriated circlet of earlier queens.

Anne did not always dress royally. In another portrait we find her wearing one of the transparent gauze head-dresses. It is "outré" in form with two enormous stiffened wings over frames. You can see her hair through the veiling. It is pulled severely back from the temples and is powdered.

The royal apparel of Elizabeth of York, queen-consort of Henry VII, consisted of a kirtle of damasked white cloth of gold. Her mantle of the same material is furred with ermine and fastened with a lace or cordon, made of gold and silk, finished with many knobs of gold and tassels. On her lovely blonde hair, which is hanging down her back, she has a caul of pipes (a piped net-work) and a circle of gold set with many beautiful jewels.

The morning after her coronation she wore a kirtle of purple velvet, furred with ermine bands in front. On her hair she wore a circlet of gold set with large pearls and colored gems.

From the time of her coronation Elizabeth appeared in public with all the splendor of an English queen. On St. George's Day, 1488, she assisted at a grand festival of the Order of the Garter, dressed in the robes of the order. After Elizabeth came her sister, the Princess Anne, in the robes of the order, with twenty-one ladies dressed in crimson velvet.

Elizabeth's children were reared and educated at Shreve or Croydon. One picture shows the Princess Margaret, who was then about six years old, looking oddly out from the headcoif which was the fashionable headdress of the era. Even little children before they could walk wore this same headdress.

Delicacy of features and complexion, with elegance and majesty of stature, was all the qualities of Elizabeth of York. Usually she wore, instead of a hood, a veil or scarf richly bordered with jewels hanging down on each side of the face over her shoulders. The veil or scarf was held in place by a band around the forehead.

When Elizabeth of York passed away, great sorrow was manifested among all her subjects. On this occasion the Tower Chapel was what the French call a "chappelle Ardente." The windows were framed with burning lights, and a lighted hearse stood in the choir of the chapel. In the hearse they placed the body of their queen. It was carried by persons of the highest rank, and four knights carried a canopy over it. Next in the procession was Lady Stafford and all

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the maids of honor. Then followed the queen's household, two and two, "dressed in their plainest gowns." Another account says that her household was in the saddest and simplest dress they owned, with "threaden" handkerchiefs tied under their chins.

On the twelfth day after the queen's death, early in the morning, mass was said in the chapel. Then the body of the queen was put in a carriage covered with black velvet and a cross of white cloth of gold. An image of the queen dressed in the rich robes of state, her hair about her shoulders, her scepter in her right hand, her fingers with rings and precious stones, was placed in a chair above. On the fore-horses rode two chariotmen; on the four others, four henchmen in black gowns. On the horses were lozenges with the queen's escutcheons. Beside every horse walked a person in a mourning hood. Next, came one at a time eight ladies of honor dressed in their slops and mantles, riding horses saddled with black velvet. Every horse was led by a man on foot, bareheaded but in a mourning gown. In Fenchurch and Cheapside were groups of thirty-seven young girls, the number corresponding with the queen's age, all dressed in white, wearing chaplets of white and green, and bearing lighted tapers.

On November 9, 1501, the Prince of Wales, with a grand retinue, came through Fleet Street to the wardrobe-palace at Blackfriars where he stayed until the day of his wedding. Three days after the arrival of the Prince the infanta, Katharine of Aragon, his fiancée, came with many lords and ladies from Lambeth to Southwark. She entered the city by London Bridge. She rode on a large mule, after the manner of her native Spain. The Duke of York rode on her right and the legate of Rome on her left. On her head she wore a broad round hat shaped like a cardinal's. It was tied on her head with a lace of gold. Under her hat she wore a coif of carnation color. Her rich auburn hair flowed over her shoulders. The governess of the princess, Donna Elvira, who was known as "the lady-mistress," rode near her charge. She was dressed in black with a kerchief on her head and black cloths hanging down her cheeks as though she belonged to a religious order. The saddle of Princess

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Katharine was like a small armchair richly decorated with staves crossing. Four Spanish ladies followed, riding on mules. They wore the same broad hats as their mistress. An English lady, dressed in cloth of gold and riding a horse, was appointed to lead the mule of each Spanish girl. This created an awkward situation since the Spanish ladies did not sit on the same side as the English ladies. Each pair seemed to ride back to back, as though they had quarreled.

For her wedding Katharine wore the celebrated Spanish Mantilla, a coif of white silk, with a scarf bordered with gold, pearls, and precious stones. This border was five and one-half inches broad. It veiled a great part of her face and body. Her gown was very voluminous. Both the sleeve and the body had many pleats. Beneath the waist round hoops held the gown away from her body after the custom of her country. This was the first appearance of the famous farthingale in England.

Prince Arthur, also dressed in white satin, made his appearance on the other side of the mount. The hands of this princely pair were joined in holy matrimony by the Archbishop of Canterbury. There were present nineteen bishops and mitred abbots.

In this comparatively short space of history—about fifty years—we find the headdress ranging from the heavy transparent veiling worn over a framework of cane to the lovely, graceful Spanish mantilla of Katharine of Aragon. Dresses changed from the heavy robes with yards of train, which someone other than the wearer had to carry, to the Spanish farthingale or the first of the famous hoopskirts.



**VICTOR HERBERT**  
(Continued from page 12)

ductor and, soon, as a composer of waltzes. The Strauss waltz, synonymous with gaiety and romance, would be an ideal integral unit of the Viennese operetta, and its three-quarter time would be an appropriate background for the misunderstandings and reconciliations of the heroes and heroines. Claude Anet, the French novelist, notes:

In the operettas which have carried the spirit of Vienna throughout the world, everything takes place to the rhythm of the waltz, which touches the heart and caresses it without penetrating; in the third act, there is traditionally a dramatic moment: ... a misunderstanding ... (but), in the midst of this great quarrel, there sounds the unforgettable accents of the waltz... This same waltz, sometimes gayer, sometimes sadder, gives to Viennese living its accent and its cadence.

When Johann Strauss offered *Die Fledermaus* to Vienna and the world, he created more than a light operetta. *Die Fledermaus* is a comic opera which takes its place with the greatest of all time. Based on a popular French play by Meilhac and Halevy, Strauss had a properly nonsensical libretto for his music which has been described as "a kaleidoscopic assemblage of perfect numbers, fitted together with consummate artistry and spontaneous yet cunning timing."

Johann Strauss's popularity in America was evident by the enthusiastic reception for him at Boston's World Peace Jubilee (1872). Strauss conducted an orchestra of 1087 instruments and a chorus of 20,000 men and women, and with the aid of 100 assistant directors performed *The Blue Danube*. This event was the inspiration for a romantic operetta, *Mr. Strauss Goes to Boston* (1945), using Strauss music. The Jubilee was far more successful than the dramatization of it. But in 1934 *The Great Waltz*, with the same Strauss music incorporated into Moss Hart's libretto dramatizing the conflict between Johann, Sr. and Johann, Jr., served to fill the gigantic Center Theater in New York's Rockefeller Center. The critics described it as "the most colossal operetta in years," "the greatest eye-and-ear show of all time," and "a rhapsody of music, singing, pageantry and beauty." While other modern adaptations of Strauss's music to various libretti may be found, the Strauss operettas themselves were translated and given countless New York performances. But none was anticipated more than the American premiere of *The Queen's Lace Handkerchief* which had been selected to open New York's newest and most lavish theater—The Casino—on the evening of October 21, 1883.

Built at a cost of more than \$300,000, the Casino was located diagonally across from where the Metropolitan Opera House now stands at 39th Street and Broadway. With its Moorish architecture, the grand staircase leading to the ornate auditorium which seated 1300,



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and its magnificent roof garden—the first of its kind in America—the Casino was the dream of Rudolph Aronson. Aronson was more of an impresario, composer, and musical director in the European manner than he was an American manager interested primarily in the box office. Francis Wilson, who gained stardom in Aronson's production of *Erminie*, says that "he had a positive genius for quarreling with best interests which ultimately made for his managerial and financial undoing." But while he was manager, he mounted each production lavishly for his very fashionable audiences. "I insisted upon a production," writes Aronson in his autobiography, "that should combine a first-class cast, a good looking and vivacious chorus, a complete orchestra, appropriate scenery, costumes and properties."

He did not believe in the "star system," and the Casino did not have a "star's" dressing room. He had assembled what he called "a stock company" of some of the finest artists of America's musical theater: Francis Wilson (1854-1935), Mathilde Cottrelly (1851-1933), James T. Powers (1862-1943), DeWolfe Hoppper, and the beautiful Lillian Russell. He did not hesitate to introduce a song from one comic opera into the score of another musical production if he thought it would please the audience. In another instance, he had the scenery painted a single color. As a result, the pink ballroom scene in *Erminie* (1886) was one of the most effective moments in Aronson's most successful production (1256 performances).

The Casino was the leading musical house on Broadway with such produc-



tions as *Floradora* (1900), *The Vagabond King* (1925), and *The Desert Song* (1926) replacing the Strauss operettas, the Gilbert and Sullivan comic operas and the other musical offerings during the "Austro-German operetta craze." In 1900, when Aronson produced Strauss's last operetta, *Vienna Life*, with Raymond Hitchcock in the leading role, he discovered that "the theater-going public kept steadily away, having been inculcated with musical comedy and ragtime and preferring that class of entertainment to the old-time Viennese operetta." His conclusion was refuted by the electrifying success of Franz Lehar's *The Merry Widow* (1907) and Oscar Straus's *The Chocolate Soldier* (1909). Without a doubt, the most popular of all the Vienna operettas was the famous *The Merry Widow*. It was similar to *Die Fledermaus* in building to the second act ballroom waltz finale and the third act untangling of the plot. But the plot was less complicated, had fewer confused identities, and the characters were not mere puppets. Oscar Straus (1871-1954), no relation to the famous Johann Strauss family, was more fortunate than any of his predecessors in that his libretto was based on a play by a celebrated playwright. George Bernard Shaw gave Straus permission to use *Arms and the Man*, his satirical comedy on war and peace, but he prohibited him from using any dialogue from the play. Still, one might be willing to sacrifice a bit of Shavian dialogue for the sentimental melody of "My Hero."

While the Casino attracted audiences with its foreign importations, a light opera company from Boston visited New York annually as a part of their trans-continental tours. The Bostonians, organized in 1879, had undergone several changes of management and personnel until in 1890 they came under the management of the genial comedian, Henry C. Barnabee, and William H. MacDonald. Barnabee, a comedian of the first order on the stage, was deadly serious about advancing the cause of American music. In 1890 the Bostonians had produced a new opera written by Reginald DeKoven (1861-1920) and Harry B. Smith and titled *Don Quixote*. It was a dismal failure, but Barnabee agreed to take the next work of the two talented young men from Chicago. Their next opus, *Robin Hood* (1890), proved to be what many critics considered America's first successful light opera. The deserved success of *Robin Hood* encouraged Barnabee and his associates to consider other native musical products. They received and produced a musical comedy titled *Prince Ananias* (1894) from a young composer named Victor Herbert.

Born in Ireland, Victor Herbert (1859-1924) spent most of his early years in London and in Stuttgart. He enjoyed Offenbach's operas in his youth and came rightfully by his love for music

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from his maternal grandfather, Samuel Lover, a jack-of-all-arts, novelist, poet, librettist and associate of Michael Balfe, the composer of the ever-popular *Bohemian Girl*. Herbert came to the United States at the age of 29 as a member of the Metropolitan Opera orchestra. For six years he remained with the orchestra, gave music lessons, and did some concert work. Then in 1893 he accepted the directorship of the 22nd Regimental Band, succeeding the celebrated conductor, Patrick Gilmore. Now in his mid-thirties, he toured the country as a band conductor, composed songs, and occasionally appeared as a cello soloist. But his interest was directed toward the musical theater.

Although *Prince Ananias* failed, he was asked to write the music for *The Wizard of the Nile* (1895) and *The Idol's Eve* (1897), both starring vehicles for the comedian Frank Daniels. Herbert had now grasped the operetta technique and the result was *The Serenade* (1897) which he submitted to the Bostonians. Barnabee considered it "the best American contribution to genuine American comic opera." His judgment was echoed by critics everywhere. *The Serenade* dealt with the romantic complications resulting from a song sung by a Spanish lover to his lady, the ward of an eccentric aged nobleman who wanted to marry her himself. The situation made an ideal plot for an operetta with the action growing out of the plot itself.

*The Serenade* also elevated to stardom a young prima donna, Alice Nielsen (1876-1943), "the best and most intelligent prima donna Herbert ever had." In 1898 (the same year in which Herbert was appointed conductor of the Pittsburgh Symphony Orchestra) Miss Nielsen formed her own opera company and Herbert wrote *The Fortune Teller* expressly for her. As an example of Herbert's ability to adapt himself to the exigencies of the musical theater, he noted during a rehearsal that Miss Nielsen could not make a costume change in time. He stopped the rehearsal, wrote ten bars of new music to fill the time and the show went on. Herbert's best music was written for Miss Nielsen and two other outstanding prima donnas: the vivacious Fritzi Scheff (*Mlle. Modiste*, 1905) and the tempestuous Emma Trentini (*Naughty Marietta*, 1910).

The libretti of *The Serenade*, *The Fortune Teller*, *Babette* (1903), *Sweethearts* (1913), and some dozen other operettas were written by Harry B. Smith (1860-1936), the associate of De-

Koven, and probably the most prolific librettist of the day: he wrote alone or in collaboration some 300 musical plays and the lyrics of 6,000 songs. Still, critics felt that Smith and other librettists never equalled the composer in talent and artistry. Deems Taylor concludes that "if he had Sullivan's luck and had found a Gilbert, there would be repertory companies doing Herbert and Blank as well as Gilbert and Sullivan." But as Herbert's official biographer, Edward Waters, points out, Harry Smith, Henry Blossom (*The Red Mill*, 1906; *The Only Girl*, 1914 and others), and their colleagues "were the best the country had to offer." Furthermore, the lot of the librettist is not a happy one. Even today, many current musical successes are based on librettos adapted from well-known novels and plays.

Probably the most delightful creation of Victor Herbert was his musical extravaganza, *Babes in Toyland* (1903), in which the libretto ideally suited the music. The pageantry and color, the beloved characters from Mother Goose, and the delightful music captivated audiences of all ages. As the noted critic, James Huneker wrote:

But the songs, the dances, the processions, the fairies, the toys, the spiders and the bears! Think of them all, set in the midst of really amazing scenery, ingenious and brilliant, . . . all accompanied with music a hundred times better than is customary in shows of this sort. What more could the spirit of mortal desire?

As a result of its success, Herbert resigned as conductor of the Pittsburgh Orchestra and from then on devoted himself solely to the musical theater.

But by 1918 the old operetta with its reliance on a romantic plot, choral singing ballads, and full orchestral accompaniment was being crowded out by the incoming horde of gay revues and lively musical comedies. The operetta of Victor Herbert had no place in this new sound of the musical theater. He did contribute some songs to Ziegfeld's *Follies* and other revues, but he was unable to write a complete score that would meet the brassy competition of the new era. The day of song and melody, however, is never done in the musical theater. True, Victor Herbert was the best composer of light music that the United States had developed, but before his death, the names of Sigmund Romberg, Rudolph Friml, and Jerome Kern were already prominently displayed in the playbills of the American musical theater as worthy successors to Herbert's mantle of melody.

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## BOOK REVIEW

(Continued from page 11)

of indicating "he said." You might use terms, such as *points out, declares, indicates, argues, observes, alleges, maintains, contends, asserts, claims, describes, asks*, and many others. This type of review will be a summary of the points made by the author, made clear and vivid by carefully chosen quotations, and summarizing paragraphs. These summarizing portions must be made graphic by quoting concrete passages and citing specific points rather than giving generalities. The ideas brought out must give a fair picture of the author's major contentions. The review should tell something of the style of the writing and should indicate what contributions to knowledge and understanding the author has made.

If the work is fiction, the reviewer has other factors to consider. Enough about the characters and the plot must be included to enable the prospective reader to know if it is the type of book that appeals to him, but the story must not be given away. The person who reveals the ending of Daphne du Maurier's *Rebecca* has ruined the outstanding factor in the book, the suspense. The four essential elements of the novel that must be appraised are the characters, the plot, the setting or background, and the style.

Consider the characters. Where did the author find them? Are they people of his hometown, from history, or from his imagination? One should also determine his attitude toward the characters. Is he sympathetic, satiric, hostile, or does he consider them with pride? Are the characters complex human beings or rather simple people? Do they change in the course of the action or are they static? Are the characters the element of most interest in the story, or is the plot or background of more interest? What is the relationship of the characters to each other?

The plot is the plan of the story consisting of complications which are gradually unfolded. Note the relationship between the plot and the characters, and the way in which the author achieves suspense. Also note the means he uses for resolving the complications. If he uses a subplot, note its relationship to the main plot.

The setting of the book may be of local color, such as *The Walking Preacher of the Ozarks*, or historical, as *Gone with the Wind*, or occupational, as in *The Huskers*, or institutional, as in *The Snake Pit*, or it may be completely imaginative. The major thing to note about the setting is its relationship to plot and character and its relative importance in regard to these other factors.

The style includes the author's use of words, figures of speech, sentences, and paragraphs. It also takes in the intellectual and emotional qualities and the

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author's handling of narration, description, exposition, and argumentation.

Many times quotations may be used to advantage. If the author handles dialogue adeptly, read a passage showing this. Be sure to tell the audience why you are reading, and what you hope to accomplish by reading a portion. The author's skill in description of scenery and characters can be exemplified. His ability to project pathos and particularly humor can be brought most vividly to the audience by reading passages aloud. To show Fischer's humor in *Why They Behave like Russians*, read his compari-



son of the Ukrainians to Texans in the chapter entitled "Texans in Fur Hats." His opening paragraph is:

The Ukrainians are the Texans of Russia. They believe they can fight, drink, ride, sing, and make love better than anybody else in the world, and if pressed will admit it. Their country, too, was a border land—that's what "Ukraine" means—and like Texas it was originally settled by outlaws, horse thieves, land-hungry farmers, and people who hadn't made a go of it somewhere else. Some of these hard cases banded together, long ago, to raise hell and livestock. They called themselves Cossacks, and they would have felt right at home in any Western movie. They still like to wear knee-high boots and big, furry hats, made of gray or black Persian lamb, which are the local equivalent of the Stetson. They believe they won the war, with little help from the rest of Russia and none worth mentioning from the outside world.

Even the country looks a good deal like Texas. It is also famous for its cattle, sheep, and cotton, and—again like Texas—it has been in the throes of an industrial boom for the last twenty years. On all other people the Ukrainians look with a sort of kindly pity. They might have thought up for their own use the old western rule of etiquette: "Never ask a man where he comes from. If he's a Texan, he'll tell you; if he's not don't embarrass him."

To illustrate the valuable descriptions of Booth's acting that Eleanor Ruggles presents the reader, you could read from the book this description of his Hamlet:

On the midnight battlements, more native to him than the castle chamber, Hamlet stood apart from his friends and questioned the air with rolling glances. He seemed a figure created by the night: shadowy, fantastic, moonstruck. A few years before, Booth had sometimes worked himself up so in this scene that he was incoherent, but since then he had learned restraint. His acting had a quiet ease now, an intensity of emotion without rant; yet breaking every so often into what seemed a spontaneous explosion of tragic power, as when he commanded Horatio and Marcellus to swear by his sword—they standing resolutely on either side of him while he held the crossed hilt high, his head thrown back, his face dazzling and impassioned under the calcium flare:

"Never to speak of this that you have seen,  
Swear by my sword.

...  
Never to speak of this that you have  
heard,  
Swear by my sword."

The portions selected to be read aloud should not be long, not more than half a page in length as a rule. The reading must be as vivid and communicative as the speaking of the remainder of the review.

Turn now to the closing remarks. The conclusion is of great importance. Here you can say again in different words much that was said in the introduction. The title and the author should be repeated unobtrusively. Some may not have been listening attentively to the opening remarks, but now after hearing what you have said about the book, they want to know the author and the title. Here you may evaluate how well the author has succeeded in doing the thing he set forth in the preface or in

the title. Since you are not an authority on reviewing, it might be well for you to quote comments by well-known reviewers. You can find the best of these in the *Book Review Digest* in your library. Select the volume for the year in which your book was published and look under the author's name. One comment of John Mason Brown on *Prince of Players* has been quoted. Here is another one that might be used:

I found myself swept along, unwilling to put the book down, delighted by the fascination of its narrative, and the charm and vividness of its writing.

But no matter how many authorities you quote, you are not excused from stating your own opinion of the book. Let the audience know whether it is a book to be read lightly or one that must be carefully read. Let them know to whom it will appeal. We have said that the first sentence should rivet attention. The last sentence should be worded with great care also, since it will linger in the minds of the audience.

Book reviewing can be a very valuable experience. Whether it is of fiction or non-fiction, book reviewing can be a means of helping us clarify our own ideas and of sharing our reading experience with others. Check your library for these lives of actors and give a review:

Barrymore, Lionel: *We Barrymores*  
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John Fischer: *Why They Behave Like Russians*, 1946, Harper and Brothers  
Eleanor Ruggles: *Prince of Players*, W. W. Norton and Company, Inc.

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## THEATER PARTY

(Continued from page 10)

the "early show" began. The dance band struck up *Ta Ra Ra Boom-Te-Ay*, and the can-can dancers mounted the stage. A half hour variety show followed, consisting of dancing, singing, comedy skits, and a boy who specialized in playing two trumpets at once.

After the show the house lights went on again, and patrons were invited to buy more food and dance until the second show. The cast of the early show, still in costume and make-up, joined the audience to work as waitresses and waiters, dance with their friends, and add color and interest to the festivities.

The second show came on at ten o'clock, and consisted of the old fashioned melodrama, *He Ain't Done Right by Nell*. A short session for good-night dancing followed, and *Naughty Nineties* was on ice.

Looking back upon this night, we realize that we have had more than a thrilling experience; we have discovered some valuable principles of good showmanship: People love to be surprised. They like to see something unusual. Even high school audiences can get tired of "just another production."

We found out something else too. Whether the audience considers a play a hit or a flop is not determined by the number of tickets sold as much as by the number of empty seats in the house. Most high school auditoriums are far too big for an effective performance. Designed to hold the entire student body for assemblies, they make it difficult for the audience to see and hear. If large numbers of tickets cannot be sold, a large stretch of empty seats makes the audience wonder if the show will be a good one. Thus they are turned against the production before the curtain rises. Four hundred people, for instance, sitting in an auditorium designed for a thousand spells out disaster, but put the same four hundred in an auditorium normally seating three hundred fifty, and you have a smash hit! It's not the total number of tickets that counts—it's the "standing room only" sign and the fifty extra chairs hurriedly brought over from other parts of the building!

The advantage of a smaller room combined with the novelty of something unique will make this a night to remember. If your drama department is looking for something new and different, we enthusiastically suggest your own version of a theater party. Watching a show in a small auditorium gives a feeling of warmth and intimacy between audience and cast. Eating, dancing, and hissing the villain allow the patrons to feel that they are part of the show.

Make your theater party as complete as possible. Decorations, food, entertainment, and every part of the production should carry out the theme selected. Almost any theme will do, if it is cleverly executed.

In addition to the ones we selected, you might try such ideas as: *Shipwrecked in the South Pacific*, *Earthlings Land on Mars*, *Rustler's Rendezvous*, *Pirate's Paradise*, 2056 A. D., or best of all, choose a theme of your own.

If food can be sold, it will add greatly to the enjoyment of the patrons and the profit of the group. If no band is available, records will be fine. Play on the "something different" angle, and give them what you promise.

Our theater party has already left its mark. School dances have followed our lead, gaining friendliness and warmth by seating the students around tables. The cafeteria is now the "multi-purpose" room. The evening was such a hit that when we announced our Spring production of *Seven Sisters*, we had numerous requests to use the tables again. This we did, turning the multi-purpose room into a "Hungarian Garden" and serving Hungarian pastry and hot chocolate. Our drama department got off to such a good start we have already established a Thespian troupe.

Most important of all, an audience was delighted with something new and different, and a new department was launched with a successful premiere. The show itself may be the meat of our theatrical fare, but the dish in which it is served determines the appetite. Let's have a theater party!

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# BRIEF VIEWS

By WILLARD FRIEDERICH



**THE BILLION DOLLAR SAINT** by Natalie E. White. 3-act farce; Dramatists Play Service; 16M, male extras. Setting: outer office of the president of a midwestern university. Royalty: On application.

As Shaw proved in the last scene of *St. Joan*, this practical world is not at all prepared for a return of its saints. Dr. White carries this problem to its ultimate conclusion when she records the predicaments that occur when St. Francis of Assisi makes an unexpected landing at St. Ignatius University in Kansas, which is not even a Franciscan but a Jesuit school. The Saint makes the guiding officials most unhappy when he encourages the football team to discard their uniforms and play a winning game in tunics and bare feet. Old shoes and clothes—plus a billion-dollar endowment from the embarrassed alumni—come pouring in; the president goes into a retreat; and the four vice-presidents try to push the problem off on each other. Even the neighboring Franciscans find the Saint too hot to handle and refuse to take him off the Jesuit's hands. The entire football team finally marches off, still barefooted, to live by the Saint's precepts; and, as a climax, the vice-presidents decide to join them. Underneath the delightful farce of both situation and dialogue, lie several truths that not even the inevitable laughter with kill. Dr. White has once again proved that religion and humor can go hand in hand and that truth need not be tearful in order to be sincere.

**WITNESS FOR THE PROSECUTION** by Agatha Christie. 3-act mystery; French; can be done with as few as 10M, 5W, if some roles are doubled or dropped. Settings: a law office (insert) and a London criminal courtroom. Royalty: On application.

Agatha Christie has dramatized her famous short story herself this time and has proved almost as good a dramatist as a fiction writer. The case of Leonard Vole, accused of murdering an old woman for her money, progresses at a brisk and confusing pace; and the attitude of his wife, who promises to testify for him but is obviously against him when she gets on the stand, is hard to fathom. In the end, true to her reputation, Christie provides not only one climax but three, in such quick succession that one is left punch-drunk when the final curtain comes down. Vole is acquitted because his wife is proved a liar; then her lies prove to be her own machinations to get him off because he actually is guilty; she discovers that he has lost his affection for her in favor of another woman and she kills him right before the Judge's bench. The old carnival sign of "Thrills and Spills" would be most apropos for this play.

**TEACH ME HOW TO CRY** by Patricia Jourdry. 3-act drama; Dramatists Play Service; 3M, 7W, optional teen-age extras. Setting: multiple set of a kitchen, living room, corner of a band-stand, and a neutral area. Royalty: \$35 — \$25.

A mature analysis of tortured adolescence, this story concerns a shy introverted girl, whose tragedy is an unmarried mother who has retreated from reality and lives in a make-believe world of sunshine without shadows, and a boy whose unsuccessful father and ambitious mother have moved him from place to place so that he has had no chance to make friends or put down roots anywhere. Their need for each other draws them together; but their blossoming produces other obstacles, such as jealousy and envy of those who must share their new emotions. Though temporarily separated at the

end, each has found the strength to face the separation because love is strong enough to engender hope for a brighter tomorrow. Written with poignancy and tender perception, the characterizations are full and clear; and only good actors will be able to realize the depths of these adolescents, for even the minor teenage roles are extremely three-dimensional. The setting is not as difficult as it sounds, for a minimum of simple suggestive pieces will be sufficient to identify each area; but good specific area lighting is an essential for smooth-flowing continuity and clarity of change in locale.

**DO — OR DIE!** by Tom Taggart. 3-act mystery melodrama; French; 6M, 6W. Setting: ranch-house living room. Royalty: \$10.

The Atomic Age comes into its own in this story of a gigantic plot of several foreign agents to steal new airplane designs and electronic flight equipment. When they force a test plane down in the desert, they take over the near-by home of one of the inventors as a storage place for the equipment stripped from the plane and as a hide-out until their get-away helicopter arrives. Through the combined efforts of an Indian squaw, the family's youngest child, one of the gang who has a change of heart when he falls in love with the family's daughter, and a FBI agent masquerading as a long-lost cousin of the inventor, the crooks are finally apprehended, the family rescued from atomic death, and the new inventions safe-guarded. Even though the good guys find it somewhat too simple to be victorious, the bad guys are properly cunning and blood-thirsty; and, with the addition of a few other well-drawn characters, the cast should provide an entertaining evening for both themselves and the audience.

**THE WAYWARD SAINT** by Paul Vincent Carroll. 3-act satirical comedy; Dramatists Play Service; 6M, 4W, and a lion. Setting: sitting-dining room of an Irish Canon's Presbytery. Royalty: \$35 — \$25.

Canon McCooley is being disciplined by his Bishop because he persists in communicating with animals a la St. Francis of Assisi. His sincere promises to be good are somewhat thwarted, however, when he encounters the temptations put in his way by his house guest, who is really a devil sent to obtain the Canon's soul. Through corrupting the Canon's watchdog housekeeper with the gift of beauty and the Canon himself with the return of his beloved pets and the semblance of divine power as a saint, the Baron almost succeeds. He is finally defeated by the powerful prayers of the Canon's pure-hearted parishioner, Maura, and the Canon's own realization of his sin of vanity. The lion eats the Baron, and the poor Canon now finds himself fighting the Bishop's determination to have him investigated as a possible saint after all. The melodious rhythm of true Irish speech is once again manifest in this play, as in all of Carroll's previous successes; and the characters are as delightfully and humorously individualistic as in all the better Irish dramas. Underneath the satire and humor are the evidences of wisdom and truth that often seem more significant when clothed in laughter than in tears. Some of the devil's manifestations, such as chairs that float in the air, clocks that start and stop, and birds that fly away through the window, will not be particularly easy to achieve; but excellent suggestions for their accomplishment are included. For a group interested in meaty characters and well-motivated comedy, this play is a gem.

**MORE ROOM FOR LOVE** by Cecil Stephens. 3-act comedy; French; 4M, 4W. Setting: living-room. Royalty: \$25.

Unlike many slick comedies that poke fun at modern psychology, this one comes somewhat closer than most to being probable. The older daughter is studying her own family tensions for her M.A. thesis in psychology—motivated both by love for psychology and her thesis adviser. When her adviser steals her material for his own articles, she feels cheated, even when the family obviously profits by putting the Professor's suggestions for remedying their problems into practice. Finally the Professor also profits from his own theories and discovers that his own misdirected emotions are brought into line, the total result being his declared love for his student. Through the plotting of the "remade" father, all things come right in the end.

**GENTLY DOES IT** by Janet Green. 2-act psychological melodrama; Dramatists Play Service; 2M, 4W. Setting: sitting room of English period cottage. Royalty: \$50 — \$25.

A somewhat unusual twist is offered in this play about a psychopathic killer: his murder of his wealthy older wife is committed in the first act for the audience to see, and the mystery is not "who done it" but rather how and when he will be caught. It quickly becomes obvious when he marries a second younger but equally wealthy wife that he plans to do her in also. But suddenly a third woman, apparently wealthier than either of the other two, enters his life and appears to offer a better target. A second twist comes when he unmasks her as his first wife's sister who is trying to prove her sister was murdered. His plans to do away with his accuser end in failure, however, and he chooses to destroy himself by the same device he set up to destroy his accuser. Although the middle of the play seems to be overly long and talky, a bit of judicious cutting should tighten the script and speed the climax. The characters are fully realized, even the elderly maid; and both actors and audience should thoroughly enjoy the suspense of this exciting melodrama.

**LILACS IN THE RAIN** by Ruth and Nathan Hale. 3-act comedy; French; 5M, 6W. Setting: living room. Royalty: \$25.

It is quite plausible that any father with four daughters may well encounter the number of crises that this father does: a girl may be dubious of her fairly inarticulate and too practical fiancé because she dreams too much of romance; dates and boy-friends may get mixed up; and any girl may sometimes feel that her parents don't love her as much as they do her sisters. Usually, however, these things do not happen all at once; but, unfortunately, the theater must telescope its action, and in this play they do come rather thick and fast. On the whole, however, the result, even though a trifle strained at times, is a pleasant and amusing family play in which all problems are satisfactorily answered. Production is easy and many groups will find a simple clear-cut little story like this just what they want.

**RECLINING FIGURE** by Harry Kurnitz. 3-act comedy; Dramatists Play Service; 9M, 1W. Setting: library of wealthy home. Royalty: \$50 — \$25.

A bright little comedy with occasional overtones of serious definition and admiration of rugged individualism and personal integrity is provided in this story of a young art dealer who tries to sell a fake (unknown to him) Renoir to a wealthy California collector. His simultaneous discovery of the forgery and of a mutual affection between him and the collector's daughter somewhat confuse his sense of right; but he miraculously manages to maintain his integrity by revealing the picture's falseness, to get his nest-egg for starting a proper art gallery by selling it to the collector in spite of its status, and to marry the girl.



## Action... Clever Lines...

"... the play of all plays at our school. The audience roared, the cast beamed, and the sponsors acclaimed this play to be the most humorous, the most easily directed, and the most appealing of any play we've given."—Mrs. J. W. Bivins, Director, Pine Tree High School, Greggton, Texas.

From Gettysburg, Pennsylvania, High School. Ruth A. McIlhenny, Director.



## Good Character Parts



Three-Act Comedy, Cast: 5 M, 6 W.

### ROOM FOR THE GROOM

By J. P. Henderson

An elopement is not easy to accomplish when the entire Allen family attempts to help Leslie and Bruce carry out their plans. Mr. Allen is over-enthusiastic and builds a rickety ladder in his workshop to aid the cause. But, Aunt Lottie's "ladder mania" gets out of hand: she follows Bruce and Leslie down the steps, and the elopement is, to say the least, a "crashing" success! Books, 85¢ each. Royalty 15% of receipts, with \$25 maximum per performance.



Three-Act Suspense Play, Cast: 7 M, 5 W.

### CAPTAIN KIDD'S RETURN

By Virginia and Lawrence Dugan

Captain Kidd is here portrayed as a kind friend but a fierce adversary. Suspense builds as he rescues two English teen-agers held as servants at the "White Horse Inn." The Inn's much-feared mistress, Sophronia, maintains a band of cutthroats to rob vessels and enslave all aboard. Captain Kidd risks his life to capture Sophronia, and gives up his freedom to return to England to clear his name. Books, 85¢ each. Royalty 15% of receipts, with \$25 maximum per performance.



"I chose this play because of the possibility of varied action and character portrayal. The cast responded enthusiastically, thoroughly enjoying the costumes, mood, and lighting."—Glee Boldingh, Director, Breckenridge, Minnesota, Public School.

From Wichita County Community High School, Leoti, Kansas. Director, Hope Brauer.

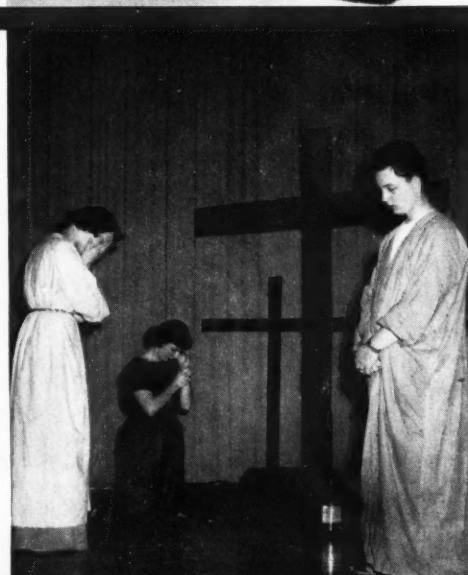


Three-Act Drama, Cast: 13 M, 8 W.

### SHADOW OF A CROSS

By Frances Bowyer

Joel of Gallim, returning to his native Jerusalem, clashes with Paulus, an arrogant Roman, and tries to kill him. Stephan thwarts this attempt and tells of a nonviolent resistance movement headed by a young Nazarene. Joel schemes with Judas to force the Nazarene to violent resistance. In the shadow of the crosses on Golgotha, Stephan denounces Joel and is arrested. Joel plots to rescue his former friend, but the plot miscarries in a dramatic reversal, with Joel admitting of a Power greater than his own will. Books, 85¢ each. Royalty 20% of receipts, with \$25 maximum per performance.



"Young people are more responsible than older people say they are, and here is their chance to show how much good there is in them! I received many notes of thanks from parents, teachers, and ministers..."—August Bethem, Director, Cannonsburg, Pennsylvania, High School.

From Garnaville, Iowa, Community School. Photo courtesy of Walter Fredrick, Jr., Superintendent.

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# THE WORLD IN EIGHTY

AROUND

DAYS



*The impeccable Phileas Fogg  
meets the mysterious Aouda.*



Jules Verne's delightful story about a colorful and exciting race around the world has been made into an outstanding play that is entirely practical for amateur production. (The changing of the merely suggested sets is a part of the action.) Cast 13m, 11w (8m, 8w with doubling). Playbooks, 90c. Royalty, \$25.00.

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